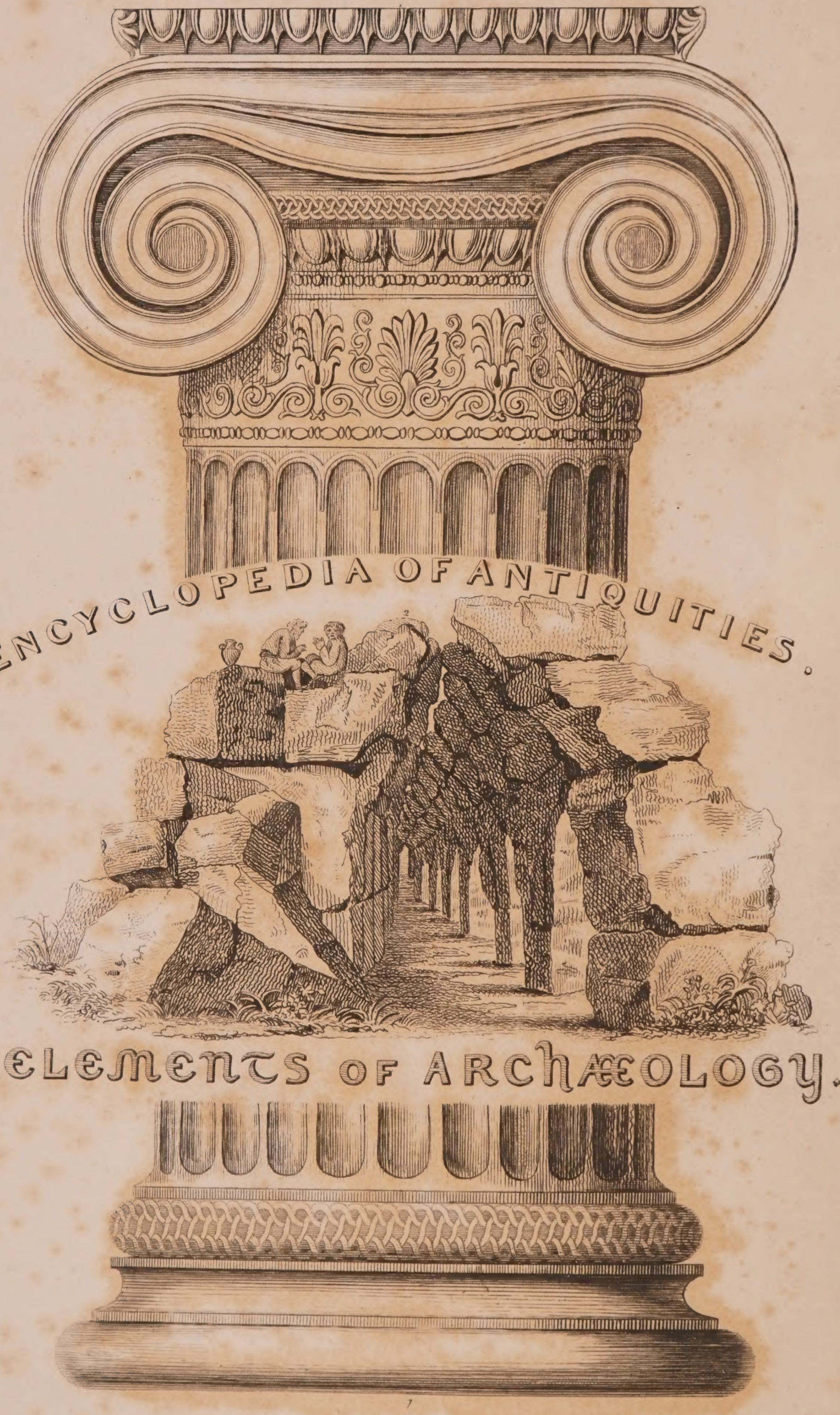
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Encyclopedia of Antiquities,

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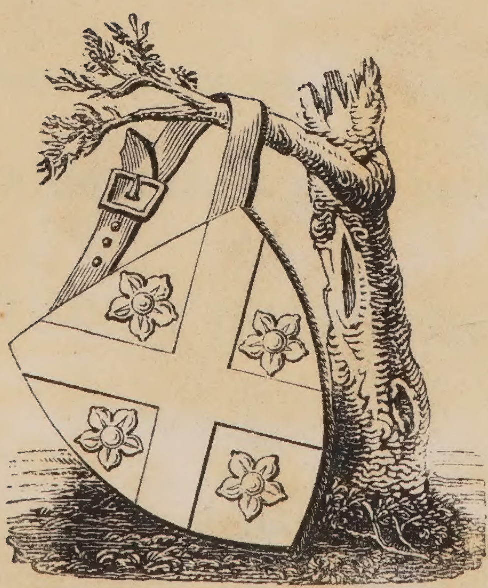
ELEMENTS OF ARCHÆOLOGY,

CLASSICAL AND MEDIÆVAL.

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HONORARY ASSOCIATE OF THE ROYAL SOCIETY OF LITERATURE; HONORARY MEMBER OF THE BRISTOL PHILOSOPHICAL INSTITUTION, &c. &c. &c.
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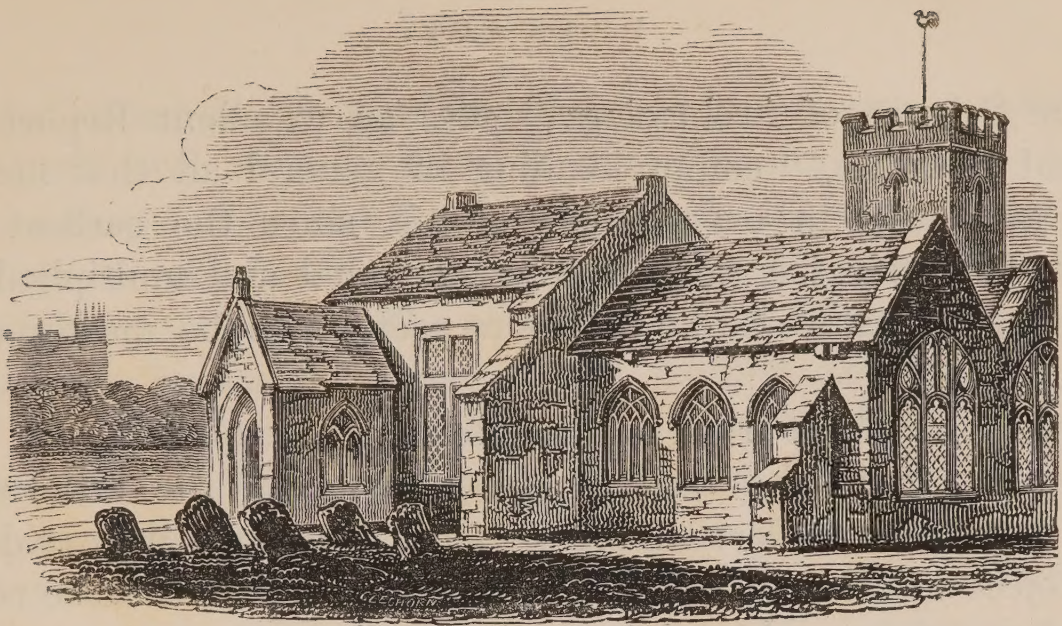
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PREFACE.

Madame de Stäel says, "The erudition derived from Archæology is far more animated than that we acquire from books; we seem to revive what we unveil; and the past appears to rise from the dust which concealed it. This passion for antiquity is no idle prejudice. We live in an age, when self-interest seems the ruling principle of all men; what sympathy, what enthusiasm can ever be its results?"* Again, "Antiquity inspires insatiable curiosity. To penetrate the past, interrogate the human heart through many ages; to seize on a fact in a word, and on the manners or character of a nation in a fact; to re-enter the most distant time, in order to conceive how the earth looked in its youth, and in what way men supported the life, which civilisation has since rendered so complicated. This were a continual effort of imagination, whose guesses discover secrets that study and reflection cannot reveal."†

But it has been frequently observed, that Archæology is a science which, in its present state, demands almost the labour of a whole life to gain a proficiency in it; that it may, in short, be denominated a language, without a grammar or a dictionary to expedite the acquisition. To supply, in some degree, this deficiency, has been the Author's endeavour in the present work. He preferred issuing it in a classified form, for the advantage of continuous reading; but he hopes that the ample Index will preserve its Encyclopædic utility.

* Corinne, b. i. c. 5.

† Id. b. xi. c. 4.

"The Science of Archæology," says an excellent Report of the National Institute, "comprehending in general all that men have known and done in every mode of life, since the earliest known epochs of History, has ramifications so varied and multiplied that a solitary individual would be insane to pretend to be master of it in its full extent."*

From the manifest truth of the position just quoted, the Author hopes, that if in the variety and number of the articles, some might have been rendered more perfect, candour will consider that the subject is a world which was for the first time to be rendered in the form of a portable globe. The Author, however, trusts that he has done his duty to his Subscribers and the Public, by the vast quantity of information which he has collected; and which is aided by the French Encyclopædia mentioned below†, and the admirable Glossary of Du Cange. In fact, he resolved to attempt an "ENGLISH MONTFAUCON," an EPITOME OF ARCHÆOLOGY.

The utility of such a work speaks for itself. It furnishes readers of all kinds with a variety of useful, often curious information, scattered through rare and expensive works; and so authoritative on their respective subjects, that misinformation can only be a consequence of natural human imperfection. The Author has advanced no theories of his own; and of course cannot be deemed more responsible for mistakes than an agent who follows his instructions.

Some remarks must not be omitted: The work shows to what an

* "La Science de l'Antiquité, comprenant en général tout ce que les hommes ont su et operé dans tous les genres, depuis les premières époques connues de l'histoire, a des ramifications si variées, et si multipliées, qu'un seul individu serait insensé de pretendre la posséder dans toute son étendue."—Rapport de l'Institut National, quoted by Malliot, Costum. pref. i. vii.

† The work alluded to, is the "Encyclopédie Méthodique," comprising "Antiquités, Mythologie, Diplomatique des Chartres, et Chronologie." Paris, 5 vols. 4to. 1786. It is strictly limited to the Greek and Roman æra; and is capitally executed upon the subjects of Sculpture and Numismaticks, respectably in all; but with so few or scanty articles upon many other archæological topicks, that the author has been obliged to make copious additions, besides furnishing the whole of the Mediæval Archæology. It would have been better too, if the Encyclopédie had been more precise in its mode of quotation; but against this may be balanced the inestimable advantage of the contents of Continental works, unknown in England, or confined to only two or three great libraries. The reader will observe, that this work is *not* the infamous Encyclopédie; and does not contain any allusion to religion or politicks.

uncommon extent the civilization effected by the Roman conquest has diffused itself over modern Europe; the inhabitants being in the main Romans, under a different garb and language. Moreover, Archæology is not only a study of curiosity and instruction, but is highly auxiliary to Taste. The classical part of this work has a peculiar bearing, in the intention of the Author, to this important object. It will be further seen, that the Author has brought subjects to a head, which were before lost in dispersion, for want of distinct works upon them.

The Author has to return his especial thanks to Messrs. NICHOLS, the Publishers, who have aided him with valuable information upon occasional topicks, which required assistance, and by which he has been most essentially served.

THE difference of this Second Edition from that preceding, is, besides improvement and augmentation, an exhibition of the fallacy of dividing Archæology into Classical and Celtic, as if they were of exclusive origin. By referring especially to Captain Beechey's Voyages in the Pacific Ocean, of which some abstracts are given in p. 639, it will plainly appear that Celticisms are no other than relics of a state of society pre-existent to the refinements of Greece and Rome.

It is said of the Taprobanese (people of Ceylon) that their navigators, through want of the compass, took with them birds, who instinctively, upon liberation, making for land,* the steersman was thus directed in his course.† Noah, who was an antediluvian, practised the same method; and whether they or he were the authors, the custom either way belongs to that very early æra. Cities were founded, and the arts of husbandry, music, and metallurgy, invented, even before the decease of Adam.‡ The rude specimens of various arts in savage and barbarous nations, and in some also which are civilized, may therefore actually be of antediluvian character.

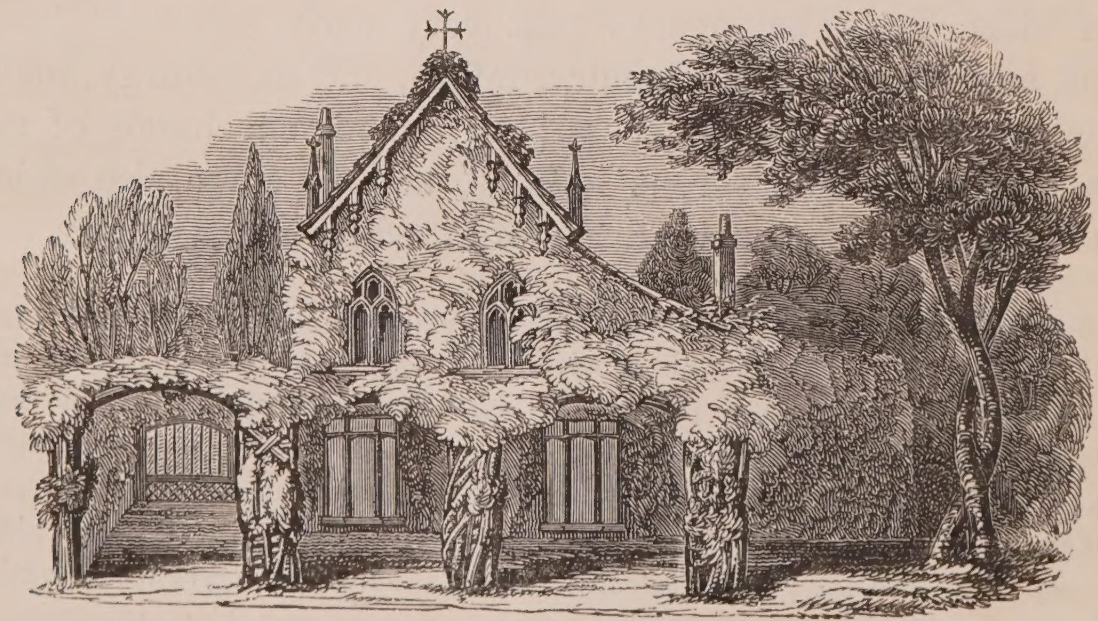
* In a small work, entitled "The Back Woods of Canada," 12mo. 1836, is the following paragraph, p. 12: "I had noticed with some curiosity the restless activity of the captain's bird some hours previous to land being proclaimed from the look-out station. He sang continually, and his note was longer, clearer, and more thrilling, than heretofore. The little creature, the captain assured me, was conscious of the difference in the air as we approached the land. 'I trust almost as much to my bird as to my glass,' he said, 'and have never yet been deceived.'"

† Solorzan, p. 88, from Pliny, Solinus, &c.

‡ Gen. iv.

It is further to be observed that the Septuagint version of certain texts of Scripture, and a comment of Theodoret,* represent occupation of the coasts and isles of the sea as a promised benediction of the Almighty. The Phenicians adopted the recommendation, and did not of course acquire their knowledge *per saltum;* that of navigation and its objects and results, being from connexion with harbours seemingly patronized by Zebulun, the son of Jacob.† Avoiding the details consequent upon the enterprising spirit of Phenician commerce and colonization, it is clearly proved, that the language of that people was a Semitic dialect, closely allied to the Hebrew.‡ For that reason the author has given in the Introduction a catalogue of all the articles appertaining to the arts and manufactures of the Hebrews, as the most probable assimilations of those of the Phenicians; and also inferentially, according to the Bible, to a certain extent, of those of the Antediluvians. Homer is Pliny's standard of archæological reference, as the most remote source of information, and his conformities to those of the patriarchal ages § vindicate dependance upon the Holy Volume as of anterior authority. For if that be not just, how could conformities be found in the Greek poet? In short, bold as may be the hypothesis, the author suspects that the Phenicians preserved and practised many of the arts and manners of the Antediluvians, whose history in such matters is lost. If this hypothesis be rash, there exists no other means of completing the pedigree of that daughter of Time and sister of History, Archæology.

* Gen. xlix. 13. Deut. xxxiii. 19. Ezek. xxxi. 4.
† Gen. xxxix. 13. ‡ Gent. Mag. Aug. 1839, p. 149.
§ Exhibited by Mr. Coleridge in his Introduction to the Classics.



Walford Vicarage.

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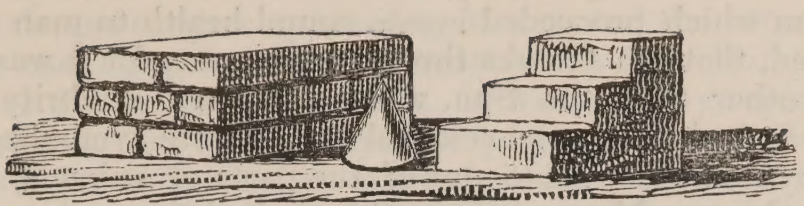
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A Pompeian horse-block (*see p.* 314) *symbolical of the elementary object of this book, because he who is going to ride must first mount.*

PROLEGOMENA;

OR,

INTRODUCTION RELATIVE TO, I. CYCLOPEAN MASONRY. II. EGYPTIAN ANTIQUITIES. THEBES AND THE THEBAID—TYRIAN ORDER. LOWER EGYPT —MEMPHIS—THE PYRAMIDS. MANETHO—THE OVALS—AND THE HIEROGLYPHICS; AND, III. TO ARTICLES DERIVED FROM ASIA.

I. CYCLOPEAN MASONRY.—That these architects were, as Euripides says, Phœnicians, appears from the conformity of Homer's description of the cruelty of the Lestrigons and Cyclopes, and Virgil's cannibalism and stature of Polyphemus, to the following verses in the Pentateuch:

"The land through which we have gone to search it, *is a land that eateth up the inhabitants thereof, and all the people that we saw in it are men of great stature,* and there we saw the giants," &c. Numb. xiii. 32, 38.

In v. 20, we have the counterparts of Mycenæ, "*The cities are walled and very great.*"

The explanation of the present ruined state of Tiryns and Mycenæ is given hereafter from 2 Kings, c. iii. v. 19, 25. See too 2 Chron. c. xvi. v. 6.

II. EGYPTIAN ANTIQUITIES.—The deviation from History common to Dramatists and Novelists is now made in Archæology, as if History was a panegyric for a sale by auction. Unquestionable as is the literary merit, and invaluable as is the museum part, of Mr. Wilkinson's Egypt, still it is a Romance. It is absurd to elevate as an aboriginal nation, one which never in Literature rose from Symbolick to Alphabetical characters, nor in history to heroism, nor in reason to philosophy, nor in architecture to grace. The Egyptians were excellent mechanics and foolish superstitionists, qualities which also characterize the Polynesians, as the natives of the South Sea Islands are now denominated.

Respecting the Antiquity of Egypt, as to its Pantheon, I beg to make the following observations:

The Orientals, and among them the Egyptians, after they had derived from the Zabii symbols and personifications of the heavenly bodies and attributes of deity, ascribed to these imaginary gods the invention of all ingenious things; but the Fathers, abhorring Mythology, deduced these valuable improvements of the natural state of Man from Scriptural characters. Pausanias says (to decline modern and familiar authorities), that he had a dispute in the temple of Esculapius with a Sidonian, who contended that the Phenicians were greater adepts in divine things than the Greeks;[a] for he said, that among the former,

[a] *Εν τουτω του Ασκληπιου τω ἱερω ες αντιλογιαν αφικετο ανηρ*, &c. Achaic. p. 230, ed. Sylburgh.

Esculapius was the son of Apollo, by an immortal mother; because Esculapius was the Air, from which proceeded *υγιεια*, sound health to man and all animals. To this he replied, that the Greeks thought the same, for it was manifest, that Apollo was no other than the Sun, which imparted salubrity to the Air, by the change of seasons.[b] Thus the celestial bodies were symbolized, and among[c] the Egyptians by monsters, made out of the parts of animals, which transformations the Cyclopean Masons also made, but the question is whence they derived the fashion. Berosus, a priest of the temple of Belus (364 B. C.) at Babylon, and author of a History of Chaldea, which is often cited by the ancients, and of which Josephus gives some curious fragments, has made monstrous representations, which perhaps were astronomical symbols used by the Chaldeans, and together with the signs of the Zodiac, borrowed by the Egyptians from *them*. The tower of Babel, or of Belus, was evidently an observatory; and it was impossible to work astronomical diagrams without symbols. The Egyptians could not be ignorant of the knowledge of their near neighbours, the Chaldeans and people of Sabæa (Arabia Felix.) Strabo[d] says, that the ancients [Cicero adds the Egyptians] knew how impracticable it was to travel over large plains, or the sea, without acquaintance with the heavenly bodies, and their movements. Berosus wrote, as we have said, a very curious book, full of monstrosities; but from the Saures, Pterodactyls, and fossil discoveries of Cuvier, such monstrosities may not in many instances be deemed absolute inventions. Strabo says, that Astronomy derives its principles from Physics,[e] a loose term, which may or not be connected with the animal forms of the signs. And the idols of Egypt were certainly symbolick of astronomical phænomena, and drawn from animal life. Manetho and Hecatæus in explaining the Egyptian Philosophy say, that they accounted the Sun and Moon Gods; and called one Osiris, and the other Isis; which they *enigmatized*[f] by a beetle, serpent, hawk, and other animals. Volney says, that among all the Zabian nations Kings were called Suns, and Queens often Moons. "All the order of the Heavens was imitated upon earth, and it is through these *equivoques* that Mythology has been mixed with history." Astronomy therefore preceded of course such imitation, because an original cannot be a copy. Sir William Drummond and others say, that the signs of the Zodiac may be antediluvian; and Manetho (and the Egyptian priests who made the reigns of their kings to amount to 11,340 years,)[g] considered the Creation and Flood, in their compilation, as no obstructions to historical correctness. It may be, that the monstrous figures on the Sabæan seals (talismans and charms), and those of the celestial globe (for purposes of judicial astrology and divinations), were of Chaldean origin. If we are to believe the Fathers,[h] the Egyptians *did* derive their astronomical science from a Chaldean, and not from the mythological *Thoth*, as Diodorus. For Cluver says, "Ægyptus arithmeticam et astronomiam, Abramo doctore accepit." And if Abraham *even gave lectures*, it was only what Moses, our Lord himself, and the philosophers did. The Fathers having dispossessed Thoth, did not deem this sufficient, and Cluver further says, from the same Diodorus, *and the Psalms*:[i] "Josepho Egyptiorum sapientia debetur, qui regis autoritate illos

[b] *ὁτι ες το αρμοζον ταις ὡραις ποιουμενος τον δρομον μεταδιδωσι τω αερι ὑγιειας.*

[c] Cicero says, that the Egyptians worshipped brute animals from their utility, Nat. Deor. l. i. c. 36. l. iii. c. 15.

[d] 109, 110. Ed. Casaub. Cicero de Divinat. l. i. c. 42.

[e] p. 312.

[f] *αινιττεσθαι* loosely rendered *exprimere* in the Latin version of Diog. Laertius, Ed. Henr. Step. 12mo. 1594.

[g] Taylor's Herodot. p. 165.

[h] Nich. Damascen. ap. Joseph. l. i. c. 9. Alex. ap. Euseb. lib. 9, quoted by Cluver, Hist. Epit. p. 8, Ed. 6.

[i] Diod. l. i. Bibl. Psalm, 105, 22.—Cluv. p. 11.

divinas humanasque artes edocuit." What the *divinæ artes* were, may be judged from Pharaoh's thaumaturgists opposed to Moses, and the actual *Moore's Almanacks* made by the Egyptians, and mentioned by Mr. Wilkinson (i. 268, 9.) In the infancy of the art of architecture, it was only by repeated experiment and long observation, that men learned the power of a vertical shaft to bear a perpendicular weight, and therefore made their columns unnecessarily large and ponderous; whereas the Greeks and Romans bound themselves by certain rules of proportion, and as to colossal figures near a building, they make it appear much smaller than it really is.[l] Whatever therefore might have been the effect of Egyptian architecture and sculpture it was merely an impression, of which the merit consisted in grouping or rather processioning large objects of mathematical forms by the eye, not by science; but who can class the Farnesian Hercules with a Guildhall Giant, or a Chinese Mandarin with the Belvidere Apollo, or make pets of bats instead of doves? When we behold GREEK works, Taste is created by the *beau ideal*, and reason improved by the divinity of intellect, displayed in the exhibition of character. But in the Egyptian style, the sublime has not been sought from soul and sentiment, but from the disposition of heavy masses; (and how can heaviness be graceful?) the prison pictures of scene-painters, a repelling awe. The fine finish of the hieroglyphick details in the obelisks and sarcophagi is Chinese carving in ivory and Indian fillagree work. Habits of cheap living can afford time, and this is the cause why we find wages so low in India, and goods so elaborately wrought. But in Europe, where such works cannot be done by machinery or fusion, such perfection would imply waste of time, labour, and mind, obstructive of progression in improvement.

As to the arts, essential to the purposes of civilized life, there is no indication of a pump, though the syphon was used, nor is there a plane among the carpenters' tools, only a complex substitute (iii. 109.)

So true is the remark of Mr. Wilkinson (iii. 343.) "Sufficient data cannot of course be expected from the sculptures of the tombs, and the accidental introduction of their occupations, to enable us to form an accurate opinion respecting the extent of their knowledge, the variety of their inventions, or the skill of their workmen in different branches of art."

This is just; for the Egyptians were assuredly ingenious: but whatever may be the ornamental taste, displayed in the forms (handles particularly) of utensils, the mechanism of those seen in the museums, whether Egyptian, Greek, or Roman, is, pottery excepted, generally clumsy. George III. seeing at a review a well-mounted spectator, unusually observant, took him for a foreign spy, and sent an Aid-de-camp, to enquire his residence and profession. The answer was, "I live at Birmingham. I am in the iron and brass line." A poor opinion would such a man form of the mechanical contrivances of the Egyptians and other nations. Except in elegant external patterns, locks, keys, hinges, and various similar things, were *very* clumsy.

Thebes and the Thebaid. The most ancient name of Thebes was *Pathros.*[m] It is mentioned by Isaiah,[n] Jeremiah,[o] and Ezekiel,[p] and was so denominated from *Pathrusim*, son of Misraim, son of Ham, son of Noah.[q] Mizraim (undè *Mizra-Sthan*, i. e. Mizra's land) was the first occupier of the country, subsequently Egypt; and Thebes and the Thebaid,[r] called by Jeremiah "the country of Pathros," was the apparent patrimony of *Pathrusim.* Babylon is the first known city in

[l] Knight upon Taste, 175—177, ed. 4. [m] Danet, v. *Thebes*, erroneously called by him *Phetros.*
[n] xi. 11. [o] xliv. 1—15. [p] xxix. 14; xxx. 14. [q] Gen. x. 14.
[r] "All the people, that dwelt in the land of Egypt in Pathros."—Jerem. xliv. 15.

the world, and circumstances show that Pathros was not only of similar plan, but presumptively synchronous, although it is not one of those mentioned in the book of Genesis.[s] The remains of Babylon show the following coincidences between that city and Thebes. Both had numerous gates in the circumference, were divided by a river, had high houses, and scattered sites, were very populous, &c. but no indicia of scientifick *columnar* architecture have been excavated at Babylon;[t] nor is such an art, except in wood, mentioned in the Pentateuch.

At this time Thebes was a part of Ethiopia; for, when Homer says, that the "Heros de Parade," as the French Antiquaries style Menelaus, because he had no wounds to show, visited Thebes,[u] Strabo calls it Ethiopia. Now Ethiopia, both Asiatick and African, including Upper Egypt, was only a part of India, a generick term shown by Quintus Curtius, [An. L. viii.] and Hyginus, [Fab. 275] to denote all the land washed by the Red Sea, and divided into an India *intra* Gangem, and *extra* Gangem.[v] The cranial investigations of Mr. Wilkinson, and the facial angles of others, therefore confirm the Asiatick character of the aborigines of Egypt.

Now for the Architecture. "According to Champollion (Lettre ii. a. M. de Blacus, p. 132.) the most ancient monument now existing in Egypt, and capable of being referred to a determinate epoch, is a portion of an edifice, built by Osymandyas, and afterwards incorporated with the palace of Karnac, began by Amenophis, *after* the expulsion of the Shepherd Kings. Osymandyas reigned about 2300 or 2272 B. C. The visit of Abraham to Egypt is commonly placed in the year 1920 B. C."

The *authority* quoted is Manetho; but the *Newtonian* Chronology shows, that Osymandyas lived 1069 B. C. some centuries *after* the time of Abraham, and eighty years *after* the first expulsion of the Shepherd Kings. The Pentateuch proves that the term "hewn stones" was only *at first* applied to tables like those of the Decalogue (Exod. xxxiv. 1, Deut. x. 1). Masons are junior to stone-cutters, and a distinct branch (2 Kings, xii. 12).

It is said, in the Psalms, "I will make mention of Rahab, and Babylon, to them that know me; behold Philistia, and Tyre, with Ethiopia,"[w] &c. This passage shows an interchangeable knowledge and connexion between the inhabitants of these several countries; but what is more especially noticeable, is the direct union of Philistia, Tyre, and Ethiopia, which then included the Thebais. Mr. Wilkinson (i. 22) thinks that no extant stone building is prior to the irruption of the pastors. Therefore no stone fabric in Egypt is reasonably thought to be older than the æra of the Canaanitish invasion in 1451 B.C. which is precisely that of Joshua, by whom those Phœnicians were seemingly expelled from their native country. If so, *they* brought with them the "Tyrian architecture," a decoration of the Cyclopean, the oldest columnar *style* observable in Egypt, and archetype, according to the column between the Lions at Mycenæ, of the Doric pattern. Now it is a matter of fact, that carved Lions accompany the Cyclopean blocks at Mycenæ, and that the *modern* distinction of stone-cutters and masons, as respectively applied to sculptors of tombstones and builders, appears in the Bible. There it also appears that the artisans called masons were employed in the humbler occupation of hewing stones, whether wrought or for foundations.[x] Such persons alone might have built Tyrins, but certainly not have sculped the Lions, or capitals at the Treasury of Atreus. The history of this style is concisely stated in the following words:

The Phœnicians, as, according to Appian, the Greeks called the Canaanites,

[s] Gen. x. 11, 12. [t] Rennell's Geography of Herodotus, i. 443—487. Mignan's Chaldea, et al. [u] Casaub. Comment. in Strab. 25. [v] Solorzan, p. 6. See too Procopius, et al. [w] lxxxvii. 4. Bibl. Trans. [x] 2 Kings, xii. 12; 1 Chron. xxii. 2; 1 Kings, v. 17.

of which the Hebrew word means also *merchant* or *trader*, as were the Phœnicians, are considered to be the first who instituted an *order* in Architecture: and the Tyrian Order is spoken of as superior to every other;[y] perhaps the columns of Persepolis are the oldest in the world.[z] Again, Diodorus states, that when Cambyses burned the temples (τα ιερα) of Egypt, he imported workmen from that country (τεχνιτας εξ Αιγυπτου).[a] They found at Persepolis traces of their ancestors, and houses built in the Egyptian style, ascribed to the time of Sesostris.[b]—The style of architecture at Elephanta in Bombay,[c] that of Persepolis, and some temples in Easter and the Sandwich Islands, alike not only in columns, but in plan, compartments, and colossal figures, is the same as that of Egypt. Granite columns are still seen at Tyre (now *Sior*) and Sidon (now *Seide*). Marble statues have been excavated at Babylon. Pausanias[d] records an instance of Cyclopean skill in sculpture; nor can there accordingly be a reasonable doubt, but that the Lions at Mycenæ, and the capitals of the columns at the Treasury of Atreus,[e] were sculped by the Tyrian ancestors of the architects of the Temple of Solomon, an edifice plainly Asiatick, not Greek.

From this circumstantial evidence, it seems that there is a foundation for the existence of a Tyrian order between the stone circle and rude Cyclopean style, and that of the Corinthian Doric; also that it characterises various remains in Egypt, India, Persia, and other Asiatick countries; perhaps was the original of that architectural style, now called Oriental; and not uncommon. It is true that such a general conformity of the style has, from some petty variations, been disputed; but the objection seems to be frivolous, because a coat is still a coat, although a difference appears, not in the character of it, but in embellishments, or minute particulars. In short, the pedigree of columns in *stone* seems to be this: 1. Piers. 2. Piers with facings of figures. 3. Columns, from carved wood.

Further notice must be taken of Thebes. Diodorus mentions many Kings of Egypt, named Busiris, of whom the last was the founder of Thebes, which the Egyptians called *the City of the Sun*, Busiris also meaning in their language the *Sepulchre of Osiris*.[f] Thus he; but Pintianus[g] contends that the text of Diodorus is faulty, and ought to be Heliopolis, not Thebes; and Strabo[h] says sneeringly (μα Δια) that no such Kings as Busiris ever existed. As to Thebes being called also Diospolis, it was only a later denomination.[i] The sovereignty of the Pharaohs was overthrown by Sesostris, says Lucan,[k]

Sesostris
Qui Pharios currus Regum cervicibus egit.

Nor is the account of him to be deemed fabulous, as it has been by persons who have taken the word *India* in its *modern limited*, not *ancient wide* application, and so have made a physical impossibility of his exploits, although they have been only exaggerated. But there are at Carnac, according to Denon, historical indications of his conquests, in the obelisks or paintings.

[y] When I published the account of this order in vol. i. p. 9, edit. 4to, I think that I was misled by the predilection of Mongez, and inattention to the quantity of circumstantial evidence here cited.

[z] Bromley's Arts, i. 181—5. The first mention of Persepolis is in Justin. l. i. c. 6; and Ælian (de animal. c. 59), i. e. the 6th cent.—of course it is posterior to Thebes or Memphis.

[a] L. i. p. 30. [b] Enc. des Antiq. v. *Persepolis.*

[c] The columns at Easter Island, especially that in Westall's fine sketch of Elephanta, is of the same form as the central one in Denon's Atlas, pl. 46, f. 3, 9, ed. Londr. from which form the ballustrades of bridges seem to have been taken.

[d] 62, ed. Sylb. [e] Engraved in Gell's Argolis and the new edition of Stuart.

[f] Enc. v. *Busiris*. Diodor. L. ii. c. 1. [g] In Plin. p. 712. [h] P. 802, ed. Casaub.

[i] Id. 805, 815. [k] L. 10.

Lower Egypt—Memphis—the Pyramids.

Egypt was at first a marsh, and the ancients only called by that name the part which was inhabited and watered by the Nile, beginning from the places nearest Syene down to the sea.[l] Zoan or Tanis was founded seven years after Hebron,[m] and was the predecessor of Memphis, both cities having existed before the time of Abraham.[n] The Temple of Belus was founded by Semiramis, who was a contemporary of Terah, Abraham's father.[o] Now *the* Pyramids were palpable imitations of the Babylonian Tower;[p] and, notwithstanding Abulfeda says to the contrary, no pyramid ever existed in the Thebais.[q] Whether so or not, it amounts to nothing, for in the Sandwich Islands was a solid pyramidal structure, in front of which the images were kept, and the altars fixed.[r] A curious circumstance attaches to the history of *the* Pyramids. It appears from Deuteronomy,[s] that it was an honour to set up a name, and that it was a disgrace if it was erased. According to this principle, Pintianus[t] says, that the Egyptians, detesting the names of Cheops (as *Herodotus*), Chemmyos (as *Diodorus*), and of *Cephrenes*, as the *former*, Chabreus, as the *latter*, said, that the pyramids ascribed to them were the works of *Philition*, a *shepherd*, who used to bring his flocks near them. Here Pintianus ought to have mentioned his authority, which is Herodotus (Euterpe, 129), and Dr. Russel (Egypt, 119), not have turned Phili*tion* into Phili*tes*. Now this allegation of a *shepherd* being the *architect*, and feeding his flocks near them, *may* mean more than meets the eye, for it *may* refer enigmatically to the æra of the Canaanite *Shepherd Kings* or *Hycsos*, who are justly presumed by Bryant, Hales, and others, to have been the founders of these Pyramids, and by moderns of stone architecture in Egypt; and it *may* have been a tradition among the Egyptians, that this *Philition* was the builder or architect of these stupendous monuments. If so, they are far older than the times of Cheops and Cephrenes. Indeed Pliny,[u] after enumerating all the authors who have written about *the* Pyramids, says, "Inter omnes eos non constant a quibus factæ sint, justissimo casu obliteratis tantæ vanitatis autoribus." The Egyptians, however, did not forget *Philition*, a name which *might* have been derived *originally* from the Philistim of the book of Genesis,[v] undè *Philistine* or Canaanite. The *date* of the Pyramids is, according to the Newtonian Chronology, and the above assumptions, between 1451 and 1153 B.C. or nearly five hundred years after Abraham's visit to Egypt.

Manetho—the Ovals—and the Hieroglyphics.

"The earliest enchorial inscriptions hitherto discovered are not older than the Ptolemies, and some of the hieratic characters are changing to that form in the time of Darius."—(Wilkinson, ii. 13.)

If the ovals occur only in the Phonetick alphabet of the Hieroglyphics, it is to be suspected that the sculptors, perhaps not Manetho's book-making scribes, ever copied any original pillars, or if they ever existed, understood the most ancient, still inexplicable, Hieroglyphics, not intelligible because not representatives of letters only. The inscribed obelisks, which record national occurrences and public customs, are not literary but pictorial, whether convertible into language or not. If not the latter, they could not be understood long beyond their own æra, through oblivion of the events. I suspect that they had become a dead language, even before the use of the Phonetics; if not, why should the hieratic characters have been altered?

[l] Strabo, p. 790, ed. Casaub. [m] Numbers, c. 13. [n] Bunting's Itiner. 84, 85. [o] Bromley's Arts, i. 158. [p] Rennel, i. 474. [q] Enc. [r] Ellis's Polynesian Researches, i. 340. [s] C. 10, 12, 14, 25, 29. [t] In Plin. 714. [u] xxxvi. 12. [v] x. 14.

Manetho is stated by the French antiquaries to have only consulted the pillars of Thoth or Hermes, *not* the Obelisks[w]. Such pillars are of Babylonian character; for Ælian[x] shows, that such a column, inscribed with a prophecy, existed in the monument of Belus. Those of Egypt related to the mythology taught by their priests, and the paternity of the historical trash and error published under Manetho's name, does not belong to him. As to old authors about Egypt, Strabo[y] quotes two, Eudorus and Aristo, and says, that upon collating their respective works, it required the oracle of Ammon to discriminate them. The Enchorial or Demotick characters, said the late Dr. Young (Hieroglyphick Literat. p. 124), appertain only to proper names; and if so, are only modes of symbolizing letters, as an apple-pye in children's books stands for A; so far *alphabets of Young and Champollion only show by what signs the* Greco-*Egyptians expressed* Greek *letters*. There is a passage in Pliny (L. ii. c. 8) concerning Kings, called Mitres and Lochis. Of these Kings, omitted both by Herodotus and Diodorus, the evidence is only derived through the Hieroglyphicks.[z] These, by the way, had sometimes a medical or legendary character; for Pliny, in the same chapter,[a] speaking of a marble called Pyrropæcilos, near Syene, says:

"Trabes ex eo fecere reges quodam certamine obeliscos vocante, Solis numini sacratos. Remediorum ejus argumentum in effigie est, et ita significatur numine Ægyptio. Primus omnium id instituit Mitres, qui in solis urbe regnabat somnio jussus; et hoc ipsum inscriptum est in eo; etenim sculpturæ illæ effigiesque quas videmus, Ægyptiæ sunt literæ."

(The Kings made beams of it, a certain emulation [prompting them to call them] Obelisks consecrated to the deity of the Sun. The proof of its remedies is in the effigies, and so is signified by an Egyptian deity. The first founder of it was Mitres, who reigned in Heliopolis [and was] ordered [to do so] by a dream, which [dream] was inscribed in it, for these carvings and effigies which we see are Egyptian letters.)

The ophthalmia of the country is well known, and Pliny had just before been speaking of a Thebaleck marble, useful "coticulis ad terenda collyria;" and as to the influential efficacy of images, a clear notion is given in the Metamorphosis of Apuleius,[b] and the opinions of the Romish Church. The sort of information, therefore, to be expected in some at least of the obelisks, may be shown by this specimen. Pliny (36, 9,) says also of two obelisks at Rome, "Inscripti ambo rerum naturæ interpretationem Ægyptiorum opera Philosophiæ continent." The Egyptian Kings, called by Pliny, "Eraphius, Nectabis, and Mesphees," are not mentioned by Herodotus or Diodorus; and a Nuncoreus, son of Sesostris, is called by the two Greek authors, Pheron.[c] Pythagoras is said to have visited Egypt in the time of Sennesert, but Laertius makes him to have been recommended to Amasis.[d] The name Benchodesch, in the Phœnician language, answers perfectly to that of Numenius in Greek, which was derived from Noumenia, of the same signification as Chodesch, New Moon.[e] Of course, the Hieroglyph of such a name ought to be a new Moon; and where names are characteristic or gryphic [a sort of riddle], the word may be a solution of an enigma. It also appears that if a proper name denoted an object, it was translated into any language, by the name of that object; so that a Mr. *Moon* in England would be a M. *Lune* in France. Dr. Young says (p. 13), that he could not through the remains of the old Egyptian language, as they are preserved in the Coptic and Thebaic versions of the Scriptures, find any traces of an alphabet, that is to say, of any one applicable to the old Egyptian, because

[w] Enc. *v.* Colonne. [x] Var. Hist. 360, ed. Tornæs. 1548. [y] 790, Ed. Causab. [z] Plin. 712. [a] xxxvi. 8. [b] L. 1, 2. [c] Plin. xxxvi. 9, p. 715, ed. Pintian. [d] Id. 713. [e] Stuart's Athens, vol. iv. 16, new edit.

it seems to have resembled the Chinese, the only hieroglyphical language now extant; and one of which a part only can be acquired by the labour of a whole life. Add to these proofs, that the ovals are stated not to have been older than the time of the Ptolemies; and, therefore, if a name mentioned by Manetho occurs in them, it cannot have been an *original*, but a copy by himself, a copyist only. Mr. Wilkinson admits (iii. 191, n.*) that *he* makes the names in the Hieroglyphics accord with Manetho. Furthermore, the names on some of the ovals have been erased, to make room for others: but suppose the original and substitute of the said names, one to have been designated by an *owl*, as it is thirteen times on one sarcophagus, presumed to be of the time of Cambyses,[f] and the other by more recent phonetick characters, they do not elucidate the previous name, which is then to be supplied by mere hypothesis. Coins are authentick testimonials of ancient History; but, can this be said of the Hieroglyphics?

Lastly, Hieroglyphics were in their origin only Mnemonics, modes of artificial memory. Solorzanus,[g] speaking of those of Mexico, says, "Imaginibus et figuris ea omnia, quæ sibi memoranda videbantur, significabant et conservabant;" and to show the application to past history, he adds, that in the houses of Peru are various coloured strings, full of knots, and twisted (*contextas*) together, by singular contrivance, which "multorum sæculorum res gestas solerter involvunt et ubi opus est sine ullâ hæsitatione explicant." If the Hieroglyphs had been founded upon a phonetic alphabet, they *must* have been a cypher alphabet. But if a Custom House officer understands the King's broad arrow, it is only because it is a *well-known symbol*, not a letter or figure.

In conclusion, it is to be observed that Mr. Wilkinson's work contains from four to five hundred cuts, without which even his own illustrations would be unintelligible. I shall therefore take his several subjects, and notice some peculiarities unknown, according to my knowledge, in other nations.

Carriages. Only one trace on the inner side of each horse. i. 352.

Ostriches. Ostriches were driven forwards by a man, grasping the neck with one hand, and having in the other a rope, tied round the bird's neck. ii. 6.

Poulterers. Wild fowl salted and potted. ii. 18.

Weaving. The woof not inserted by a shuttle, thrown with the hand. ii. 60. [Probably an error in the representation, for the shuttle is mentioned in the Bible.]

Handcuffs. An oval ring, suspended from the neck, into which the hands were put, one upon another. ii. 92.

Houses.

1. A row of trees, sometimes an avenue. ii. 101, 102, 104.

2. A porch, consisting of columns, with or without statues between. 102.

3. A grand door, with the occupier's name over the lintel and on the jambs in hieroglyphick ovals. A side-door for servants or people on business. 102.

4. A court or area, with a tank or well in the centre, but containing in it a *mandara* or receiving-room for visitors, i. e. a columned building closed only at the lower part by intercolumnar panels.

5. Another and larger court, ornamented with an avenue of trees, a back entrance, and rows of rooms on both sides, opening on a passage, formed by columns, the area being shaded by a double row of trees.

6. At the upper end of one of these areas was a sitting-room, which faced the door leading to the great court; and over this and the other chambers were the apartments of the upper story.

"But," says Mr. Wilkinson (ii. 117), "on the *ground-floor* of some houses,

[f] Life of Salt, i. 460. [g] p. 190.

besides the store-rooms, were receiving and sitting apartments; and the *upper parts* of the building contained those for entertaining guests [see Mark xiv. 15], for sleeping, and, generally speaking, the family chambers."

Mr. Wilkinson has given (ii. 131) a grand building, with superb entrance tower arched, flanked by very tasteful and panelled sides. [This is a fine specimen of the Greco-Egyptian style.]

Another palace, or something like it, resembles a sort of Vauxhall or public garden. It has within one enclosure, 1. Tanks of water. 2. Store-rooms. 3. Waiting rooms. 4. Staircases. 5. Open courts. 6. Kiosk or pavilion. 7. Garden or orchard. 8. Stables. 9. Sitting-rooms. 10. Walks, shaded by trees. 11. A canal from the Nile. 12. Large pyramidal towers, in which were the porter's rooms. (*Ground plan in* ii. 132.)

"In the distribution of the apartments numerous and different modes were adopted, according to circumstances; in general the large mansions seem to have consisted of a court and corridors, with a set of chambers on either side, not unlike many of those now built in oriental and tropical countries." ii. 106.

Some small houses consisted merely of a court, three or four store-rooms on the ground floor, with a single chamber above. ii. 107.

Mr. Salt's model (engraved ii. 108, 109,) is an oblong box, containing a ground floor, a strong table, and a dresser, covering apertures, like those of a chest of drawers, with these taken out. In the corner is a staircase, ascending to a broad shelf, at the end of which is a flat-roofed sentry-box, wherein is seated an inspector of the workmen below.

We find the rooms, &c. stuccoed, doors stained to imitate rare woods, floors of stone or composition, roofs of wood in patterns, some vaulted [which may be Greco-Egyptian] made of crude brick; and "On the top of the house a terrace, which served as well for a place of repose as for exercise during the heat, since being covered with a roof, supported by columns, the sun was excluded, and a refreshing stream of air passed through it." ii. 119.

It was upon such a terrace as this, that David was walking, when Bathsheba exposed her person to *oculi putres.*

All the Orientals were fond of the gaudy, and there were painted ceilings, as party-coloured as chintzes, tartans, &c. We find among the patterns, the labyrinth fret, the Vitruvian scroll, zig-zags, lozenges, &c. ii. 125.

The windows were not glazed, because, under the solar effulgence, the Egyptians would, through the glass medium, not have been warmed but baked; and, instead of our luxury, a dear companionable fire, they had an odd-looking wind-conductor open to the wind, to admit cool air like a sea-breeze.

Vineyards. Monkies were trained to assist in gathering the grapes; and these animals, seated in a row, officiated as torch-bearers in a supper party. pp. 150, 151.

Gardens. The Priapus, in the Roman gardens, was taken from the Egyptian Khem or Pan, the god of Generation. 184.

Shooting at a target with bows. 188.

Chairs, Couches, and Tables, in various form. The couches were used for bedsteads, and a wooden or stone crescent fixed on a stand was the pillow. 201.

Bedsteads. Hollow flat boxes of lattice work, mere supporters of the bedding. 206.

Alabaster vases containing ointment for visitors, a principal token of welcome. See Luke, vii. 37; Matth. xxvii. 7.

"One of the alabaster vases in the museum at Alnwick contains some of this ancient ointment, and yet retains the odour." ii. 214.

Festivals. Necklaces of flowers, as well as garlands, were worn. 215.

Stands for flowers and vases, used also for clothes, and other toilet articles. 216.

Cellarets and Medicine Chests. The substitute was a case for bottles, supported on a stand. 217.

Music, dancing to drums. 264. The drum was barrel-shaped. 270. Dancing while playing the guitar. 301. No wire strings (303), only catgut.

Dancing. The *pirouette* appears. 333.

Vases. Some of porcelain. 355.

Boxes, for cosmetics, &c. no hinges to the lids, which turned upon a pin, or slipped in a groove. 360.

Dinners. Dishes of vegetables more numerous and valued than those of meat. ii. 365.

Butchers' steels, attached to the apron. 375.

Kitchen. Paste kneaded with the feet; a fan used instead of bellows. 386, 7, 8.

Dinner-party. A favourite monkey, dog, gazelle, or other pet animal, tied to the leg of the *fauteuil.* 389. No table-cloths. 394. Tables sometimes brought in and removed with the dishes. 339. Visitors sat on the ground, or on stools and chairs. 401.

Spoons, Ladles. Some simpula were made with a joint or hinge, in the centre of the handle, so that the upper half either folded over the other, or slided down behind it, the extremity of each being furnished with a bar, which held them together, at the same time that it allowed the upper one to pass freely up and down. 405.

Soap. None used. 407.

Dinner. A mummy of a deceased relative introduced and placed at table. 414. [Instead of the usual skeleton figure. Herodot. Euterp. 79.]

Games, Sports. No cestus, boxing, discus, or quoit, perhaps neither rackets or fives. 431, 439. Fights between bulls, but no combats with wild beasts, or of gladiators. No theatres or amphitheatres. 445. Ball, for playing with, of earthenware. 432. Throwing up and catching balls, seemingly or preferably confined to females. 428. Except the thimble rig, and throwing knives to lodge in a ring in a wooden block, no legerdemain. 435. Various positions of the person assumed in the ball play. 430. The tumbling not worth notice, no clowns.

Field Sports. The *lasso* used. iii. 13. Lions trained for hunting. 16.

Fowling. Throw-sticks used. 39.

Harpooning the hippopotamus. 70.

Glass. This manufacture was the pre-eminent glory of Egyptian art. Besides counterfeit gems of surpassing excellence, they arrived, says Mr. Wilkinson, at a skill which "European workmen are unable to imitate; for, not only do the colours of some Egyptian opaque glass offer the most varied devices on the exterior, distributed with the regularity of a studied design, but the same hue and the same device pass in right lines directly through the substance." iii. 93.

The method of making this glass was by separate squares fused by so strong a heat, as to cause them to unite and disengage the colours. iii. 97.

The use of the diamond for cutting glass is justly inferred by Mr. Wilkinson (105) from Pliny, l. xxxvii. 4, 13.

The Chinese bottles found in the tombs are of very inferior quality. 109.

The best notion of the murrhine vases is that they were made of fluor spar; imitated by the Egyptians, in porcelain, under the name of false murrhine. 111, 112.

Glass does not appear to have been used for lamps or lanterns. 113.

Sir William Drummond goes so far as to presume that the Egyptians even

understood the art of applying glass to optical uses, but I have not the book by me at present.

Linen. By microscopic experiments it appears that the fibres of linen threads are invariably cylindrical, transparent, and articulated or jointed, like a cane, while those of cotton resemble a flat ribbon, with a hem or border at each edge. 115. Both linen and cotton were wrought by the Egyptians, but unlike the modern work, the warp had generally twice or thrice, and not seldom four times, the number of threads in an inch that the woof had (121). [Herodotus says (Thalia, 48), each thread of the corslet, though very slender, consists of three hundred and sixty threads, all perceptible.] A wooden substitute for an iron, was used for smoothing linen after washing. 141.

We add, from Trebellius Pollio,[h] that Egypt was the *Manchester* of antiquity. When Gallienus was told that Egypt had revolted, he said, "Quid sine lino Egyptio esse non possumus?"

Sieves, made of string; inferior sorts of small thin rushes or reeds. 145.

Paper, made of the papyrus, was superseded by parchment in the end of the seventh century. 151. The paper was so dear in Egypt, that for common purposes pieces of broken pottery, stone, board, leather, and stuccoed cloth were used. 152.

Leather. Straps of it were holden by the toes, which being unencumbered with tight shoes, retained their full power and pliability, and a thong, while sewing a shoe, was tightened by the teeth. 159.

Carpenters' tools. Wooden mallets used for driving chisels. Two sorts of planes (one resembling a chisel, the other apparently of stone, acting as a rasp on the surface of the wood, which was afterwards polished by a smooth body, probably also of stone. 169.) The double saw was unknown. 172.

Barrels, only used for wooden measures, not for liquids. 182.

Boats, punts, or canoes, without masts, rudders, or cabins, and propelled by poles or paddles. All sails square, with a yard above and below. Cabins not the whole breadth of the boat, rowers sitting on either side; no aplustre; heads and sterns ornamented with or terminated in the shape of a flower richly painted. No beaks in the ships of war. 202. [Mr. Wilkinson says (204), "we have no representation of large ships of war." He will find a magnificent one, the *Antoniad,* in the Mem. de l'Instit. 3d cl. tom. iii. p. 163, pl. 1.] Double masts. 205.

Metallurgy. Golden baskets of the form of our bread baskets. 226. Ring money, there being no coinage. 238.

Scales and Weights. In those for money, instead of strings suspending the scales, was an arm on either side terminating in a hook, to which the gold was attached in small bags. 239. No steel-yard. 240.

Hoes. Wooden blades and handles simply inserted in each other. 247.

Sculpture of the Hieroglyphics. Supposed by the same process as the seal engravers, the wheel and drill,—probably the use of emery powder. They had no iron tools. 251.

Figures of men and animals. Almost always in profile, and when in front, composed of the same juxta position of the parts. 269. The little toe is not curved or bent under, as in those of the Greeks. 275.

Hieroglyphics in squares belong to kings, not deities. 279.

Drawing. Certain conventional rules of drawing, which are singular, perhaps confined to the Egyptian and Chinese. 313.

Perspective unknown. 314.

[h] Hist. Aug. ii. 250, ed. Sylburgh.

Bricks. Those burnt seldom used, except in damp situations. 316.

Arches of brick as early as the year 1540 B.C. (316) i. e. thirty-one years after the birth of Moses, and of stone in the time of the *second* Psammetichus B. C. 600; but *his* reign was on or about 390 B. C. and the invasion of Alexander in 332 B. C. to which æra it has been generally allowed to ascend. Mr. Wilkinson, however, says, that it occurs 3370 years ago, because the name of Amunoph has been preserved on the stucco coating of the interior of a vaulted tomb at Thebes. 318. Now I have actually read on a churchyard tombstone the decease of a man aged 703 years, and intended for 73. The Egyptian dates are not worth a straw, as is plainly shown by Herodotus,[i] in manner following. Sethon was King of Egypt, according to the corrected Newtonian Chronology, on or about 701 B.C. The Priests informed the Greek traveller that *three hundred and forty-one* generations, and the same number of high priests and kings, had preceded this Sethon. Upon this statement the historian observes, that if three generations are equivalent to 100 years, then *three hundred and forty-one* generations make *eleven thousand three hundred and forty years!*

Belzoni[j] does mention an arch of projecting blocks, and another of smaller stones, without key-stones. Both such arches occur naturally in the excavations of quarries, and those are not of scientifick invention, properly so called.

Transport of stones, &c. The wood-cut of the men dragging a sledge, upon which is a seated Colossus, cannot possibly be correct. At the head of the sledge are four ropes, which are extended at right angles, and held by four companies of men. These, if they pulled forward, would only draw themselves into a crowd. Imperfect as may be the representation, by Banduri,[k] of the machinery by which the obelisk was raised at Constantinople, he is still credible. The pedestal of the obelisk was raised upon a wheeled sledge, and one set of ropes was fitted to run up the side of the obelisk, and wind round two posts, which were turned round, like a capstan and cable, by men with levers; a second post then received the rope, and was turned in the same way; as was a third rope which was pulled obliquely to steady it, and wound round two more posts with levers. These posts and levers with ropes going round them are still seen upon our quays. It is known that Lieut. Goldsmith threw down an immense rocking stone in Cornwall, weighing ninety tons, and afterwards reinstated it; and, also, that M. Lebas, who appreciated the skill of the Egyptians very highly, removed the obelisk of Luxor to Paris.

Bellows worked by the feet, consisting of two leather bags, secured in frames, from which extended a long pipe for carrying the wind to the fire. The operator stood upon the bags, one under each foot, and pressed them alternately while he pulled up each exhausted skin with a string he held in his hand. 338.

Women had occasionally seven children at a birth. (q.?) When too young to walk, they were carried in a shawl, suspended at the mother's back, or before her. 363.

Walking-sticks very long, the name of the owner upon them in hieroglyphics. 387.

The following list is an enumeration of other articles, treated at some length by Mr. Wilkinson.

Vol. I. Carriages, 337, *seq.*

Vol. II. Farmers and graziers, 3. Trades, 9. Fowlers and fishermen, 19. Bastinado, 41. Weaving, 60. Houses, 93. Orchards, vineyards, 143. Wine-press, 155. Chairs, &c. 193. Couches, &c. 200. Bedroom furniture, 205. Guests, &c. 212. Dinner, &c. 222, 365. Music, 230. Dancing, 337. Vases, 344. Boxes, 357. Spoons, &c. 403. Games, sports, 417, 443.

[i] Euterpe, 141. [j] Foreign Topography, 229. [k] In Montfaucon, and another. See Gilbert's Cornwall; Gent. Mag. Mar. 1838, p. 277.

Vol. III. Fowling, fishing, game, and animals, 1—53. Harpoon, 71. Glass, 89. Enamelling, 109. Lamps, lanterns, 113. Linen, 113. Carpets, 141. Washing, &c. 141. Rope-making, 142. Curriers and shoemakers, 156, 7. Shops, 159. Tanners and curriers, 160. Fullers, potters, and dyers, 163. Boxes and carpenter's tools, 169, 177. Painting, 169. Glue, 173. Saw, 173. Wheelwrights and carriages, 179. Mortars, 181. Coopers, 182. Coffin makers, 183. Boats, ships, 185. Metallurgy, 215. Gilding, 234. Scales and weights, 239. Hoes, 247. Fusion, damaskeening, soldering, 257. Arrow-heads of stone, 259. Knives of stone, 262. Sculptors and painters, 267. Scribes, 311. Brick pyramids, 317. Stones, carrying of, 324. Bellows and siphons, 339. Toys and trinkets, 372. Ointments, combs, and bottles, 379. Boxes for the toilet, 383. Pins and needles, 383. Mirrors, 385. Walking sticks, 387. Doctors and patients, 389.

The discoveries of Herculaneum and Pompeii have given us a most satisfactory knowledge of the private life and manners and customs of the Romans, a knowledge which mere History could not bestow, because no man can learn to swim without going into the water. The tombs at Thebes, and the excavations in Egypt, have been in a similar manner productive of a very interesting acquaintance, not only with the manners of the Egyptians *exclusively*, for these are *few*, but with those of the Patriarchal, Homeric, and contemporary oriental æras.

INTRODUCTION.

Oriental Arts introduced into Europe through the Phenicians, Colonists, Travellers, and Emigrants.

It was the ancient custom, recorded by Pliny, to deduce the origins of things from their occurrence in the poems of Homer; and Mr. H. N. Coleridge [a] has shown the conformities between the manners and customs of the Patriarchs and those of the Grecian heroes. As to antiquity and authority, the Old Testament supersedes Homer and all other books, and from that we may learn the kinds and qualities of the manufactured articles imported from the East into Europe. There would not be names of things, if such things did not exist; and, therefore, *Lexica*, because they consist of omnigenous catalogues, render the most copious assistance in Archæological subjects connected with Arts and Manufactures. Some time after the first publication of this work appeared, " the smaller Hebrew and Chaldee Lexicon of Professor Simonis, translated and improved from his second edition (published at Halle in 1766), by Charles Seager, 8vo. 1832."

The translator, a very meritorious young scholar, son of an eminent Grecist, says in his Preface, that his " little volume contains *all* the words that occur in the Bible, together with their leading significations." The intercourse between China, India, Persia, Palestine, Phœnicia, Sabæa (Arabia Felix), and Egypt, lead to two inferences; one, that this Biblical volume will acquaint us with the Phenician imports, for that people had all the carrying trade of the day; the other,

[a] Introd. to the Greek Poets, i. 70—73.

that they will illustrate and confirm Mr. Wilkinson's Lithographick Museum in his valuable and curious "Manners and Customs of ancient Egypt."

The following is the list of articles mentioned by Simonis, and here sorted into classes. The figures show the pages where the Hebrew appellations occur. The brackets and C a few additions from the Concordance.[b]

I. Arts, Trades, Manufactures. [*Apothecaries,* i. e. Confectioners, Grocers, and Druggists. C.] *Bakers* [sometimes females. C.] *Baking.* 4. Bread (white), 15, 27. Dough or pastry, 42. Kneading-troughs, 6. Shallow Pans, *alias* Pastry, 15 [in ovens, heated with dung,—in pans for cakes,—upon coals,—with leaven,—meat baked,—idols made of dough. C.] *Barber.* Razors, 30, 42. [*Builders.* C.] See Edifices *postea.* *Carpenter's* line, 62. Wheels with spokes and naves, 9, 19. Axe, 9, 41, 51. Saw, 9, 35. Hammer, 12, 25, 34, 53. Compasses, 15. Nails, pegs, 37, 61. Planes, or something similar, 51. Plummets, 62. [Rule. C.] *Carvers* [deest. C]. Carving and sculpture, 50. *Dyeing* for colouring, 46. *Embroidery,* i. e. Needlework, 56. *Engraving,* 18, 23. *Fishermen,* 10. *Fowlers,* 22, 50 [used snares. C]. *Founders* used tin, 5. Aurichalcum, a compound of gold and brass, 19. Crucibles, 40, 49. Moulds, 22. Cast images, 24. *Fuller,* 24, 58. Soap or lye, 7. *Glass* or *Crystal,* 13. *Painting,* 43. Vermillion used, 63. *Plaister,* 43. *Potters* and Potter's clay, 17. *Scribes,* 37. *Smiths,* 36. *Weavers,* 4. Webb, 4. Shuttle, 4. Ball of thread, 9. Fine thread or hair, 11. Linen, 15. Thread, 15. Spinning, 19. Weaver's beam, 30. Twisting or interweaving, 38, 62. Warp, 63.

From the paucity of mechanics or operatives distinguished by particular Hebrew denominations, it is plain that the division of labour had not extended far. The ensuing items will show that there were persons not discriminated who must have practised the manipulations mentioned, viz. *Rope-makers.* Reed-ropes, 1. Cords, 18, 46, 49. *Ship-wrights, boat-builders,* &c. Ship, 3, 37. Raft, 10, 55. Mast, 14, 65. Pitch, 17. Ferry boats, 38. Oars, 62. *Sailors,* 14. Sounding line, 49. Rowers, 58. *Cooks.* Salting, 16, 29. Butter, vinegar, seasonings, 17. Broth, soup, 30. *Millwrights.* Mill, 20, 54. Mill-stones, 54. *Paper-makers* (i. e. of *Papyrus*), Papyrus, 9. *Oil-men.* Oil press, 47. *Tent-makers.* Tent, 1. *Jewellers.* Ruby, cornelian, emeralds, even diamonds, 61. (See § v.) *Gold-beaters,* q.? but beating fine occurs, 9. *Glass-makers.* Glass or chrstal, 13. *Thread-makers.* Thread, strings, 15, 23, 46. Spinning, 19. *Linen Drapers.* Linen, 15. *Mercers.* Silk (white), 15. *Sculptors.* Statues, 22, 24. *Tortoise-shell, workers in,* q.? (it might be for lyres); for Tortoise-shell occurs, 36. *Brimstone* (9), but for what use is not mentioned.

Other avocations are manifestly implied by articles in the subsequent sections.

II. Tools, Implements, Utensils. Axe, 9, 41, 51. Axle-tree, 38. Bridle, 31, 55. Boring-tools, q.? for boring occur, 35. C. Compasses, 15. Clasp or hook, 15, 16, 37. Carpenter's line, 62. Cords, 69. Chain, 38, 63. Cart, 38. Distaff, 26. Drag-nets, 18. Fish-spear, 48. Flesh-hook, 14. Fork, 50. Hatchet, 41. Hammers, 12, 25, 34, 43. Handle, 22. Hoe, 19. Hook, 15, 16, 37. Hinges, 47. Knife, 3, 59, for killing, 16. Kneading troughs, 6. Level, 4. Ladder, 37. Mattock, 5, 19, 39. Marking irons, 51. Mortar, 10. Moulds for casting, 22. Muzzle, 17. Mill, 20. Mill-stones, 54. Nails, 37, 61. Net, 47. Needle-*work,* 56. Oil-press, 47. Plumb-line, 4. Pruning-knives, 14. Poles or rods, 19. Pegs or stakes, 23, 37. Pestle, 40. Planes, or something similar, 51. Plummets, 62. Pins, architecturally used, 52. Plough-share, 5. Razors, 30, 65. Ropes, 38. Stocks, 36. Scourges or whips, 58, armed with thorns, 42. Scales, 2. Soap, or Lye, 7. Saw, 9, 35. Shovels, 22. Stakes,

[b] In our translation of the Bible appear *modern* designations unknown to the Hebrews, as parlours, &c. &c.

23. Sickle, 18, 28. Spinning-wheel, 19. Style, 18. Snuffers, e. g. tongs, 28. Thread, 9, 11, or String, 15, 23, 46. Threshing, waggons, drays, or sledges, 7, 18, 30. Tongs, 28. Wheel, 4. Wine-press, 10. Weeding hook, 38, 52. Winnowing fans, 54. Water-troughs, 56. Watering ditto, 62. Whip or scourge, 58. Weights, 62. Wine-vats, 22. Waggon, 38.

III. Furniture. Domestick Conveniences.—Ark or Chest, 4, 63. Altar, 10. Bowls, 1, 14, 26, 37. Basins, 1, 24, 37. Box or cedar, 5. Bottle, 7; of skin, 2, 17, 31. Books, 9. Baskets, 10, 37, 48. Bucket for water, 11; or pail 24. Besoms or brooms, 19. Bed, 22, 33, 42. Bellows, 34. Bag, 49. Boiling-stones, to support a pot for box or cedar, 5, 24. Caldron, 13, 10. Coffer, 2. Chariot, 4, 55. Chest, 4, 63. Cedar, cedar-work, 4. Cup, 8, 14, 24, 26. Curtains, 22, 43. Cage or basket, 37. Censers, 25. Candle-stick, 31, 33. Cruse or cup, 48. Charger or large dish, 51. Dishes, 35, 37, 51. Earthen ware, 19. Fire-pan, 2. Furnace, 5, 24, 64. Footstool, 12, 24. Frying-pan, 15, 63. Flagon, 17, 31. Goblet, 1. Images, 29. Ivory, 61. Ink, 11. Inkhorn, 51. Idols, 9, 41. Kettles, 50. Litter or chariot, 4. Lamp, 28. Mirrors, 9. Milk-pails, 39. Mattresses, 53, 61. Mark (signature), making it or signing, 63. Nets, 25. Oil cruse, 36. Pots, 10, 36, 50. Pans shallow, *al.* Pastry, 15. Pail or bucket, 24. Pedestal, 25. Pillows, 25, 37, 52. Quilts, 24. Rolls, 9. Skin bottle, 2, 17. Sockets, 25. Saddle (Camel's), 26. Sheaths, 32, 42, 65. Sieve, 32. Stands, 40. Seats, 55. Sacks, sackcloth, 62. Tapestry, 2. Tablets, 27. Tables, 69. Vessels for boiling or frying, 54. Vehicles, 55. Writing reed or Style, 39. Water vessels, 53.

IV. Dress, its Materials, Ornaments.—Anclets, 40. Bag, purse, 24, 25. Bracelets, 25. Breeches, 25. Braids of hair, 57. Borders, 58. Caps, 8. Cloaks, 9, 53. Crown, 26. Chequer work on white cloth, 57. Cloth made of linen and wool, i. e. linsey woolsey, 61. Diadem, 26, 48. Diamond, 61. Ephod, 3. Ear-rings—Ear-pendants, 32, 33, 38. Flax, 46. Frontlets, 20. Fetters for the foot, 40. Fringes, 58. Girdle, 1, 5, 19, 29; for females, 46. Garlands, 27. Hose, wide Persian, or breeches, 38. Linen, 5, 6, 46. Fine white linen or cotton cloth, i. e. muslin, 26. Linen under garments, 36. Mantles, 40. Necklace, 16, 25, 30. Pouch, 49. Purse, 24, 25. Rod or staff, 30, 33. Rings, 39; for the nose, ear, 32, 33. Small rings of ear-rings, 38; bezel of, 57. Skin or hide, 9. Staff, 30, 33. Shoes, 34. Shoe-strings, 62. Seal-ring, 39. Sceptre, 62. Turban, 4, 8, 19, 43. Tunic, or under-garment, 26. Under-garment, 26. Thin upper-garment, 53. Veils, 36. Wallet, 28.

V. Arms, Armour, and Military Matters.—Arrows, 11, 18. Archers, 52. Bow, 11, 18. Battering-ram, 26, 29. Battle-axe, 36. Brigandine, 38. Battlements, 41, 42. Battle, line of, 42. Chairs, 2. Centinels, 9. Chariots, scythed or iron instruments, 13. Camp, 17. Club, 65. Cudgel, 65. Darts, 34. Fetters, 2, 23. Fortifications, 7, 39; formed by the carriages of an army, 38. Flag, 46. Garrison, soldiers of, 9. Greaves, 36. Helmet, 24. Haubergeon of linen, 64. Knife or sword, 18, 24, 46. Mail, coat of, 38. Standards, 5, 10, 33, 34. Shield, 9, 37. Spear, 17, 24. Small stones or arrows, 18. Sword, 18, 24, 46. Sling, 50. Slingers, 52. Trenches, 8. Target for practicing archery, 33. Tower of Fortress, 49.

VI. Edifice, parts of, Appendages.—Barn, 1, 4. Bars, 5, 29. Beams, 8, 25. Bricks, Brick-kilns, 27. Boards or planks, 52. Crib, 1. Castle, 1, 6. Citadel, 4, 6. Chalk, 9. Coping, 20. Door-post, 3. Dunghill, 5. Door, 10, 11. Dining-room, upper part of a building, 49. Fold, 4. Foundations, 5. Fishpond, 7. Fire-places, 7, 22. Fence, 8. Granary, 1, 8. Gutters or pipes, 53. Hedges, 36, 59. Hiding places, sometimes a thick wood, 38. Hearth, stones forming the sides of one, 62. Inn, 27. Lime, 9. Lattice work, 56. Lattice windows, 18, 61. Lodge, 27. Look out, 30. Ledges, 59. Lintel, 62.

Marble, 5. Models of buildings, 6. Porch, 2. Pillar, 3; place inclosed with pillars, 5, 35; bowls of a pillar, 9; base of, 39. Palms, branches, and trees, and *erect pillars*, expressed by the same Hebrew word, 64. Palace, 3, 4, 6. Prison, pit, 6, 24. Port, 18. Pen or fold, 24. Pavements, 55. Pipes or gutters, 53. Places, where nets were spread out, 58. Rafters, 25. Raised ways, 37. Stall, 1, 2, 53, 55. Stables, 2, 4. Stones, hewn, 9. Scaffold, 24. Sheds, 36. Stairs, winding, 27. Threshing floor, 1, 6, 9. Window, (see Lattice) 4. Wall, 5, 8. Watch-tower, 6.

As all these articles have *Hebrew* denominations, and occur in the Old Testament, they *must* be both ancient and oriental. As too that excellent scholar the late P. B. Homer, B.D. has left a Hebrew Lexicon ready for the press, in which the English word stands before the Hebrew, this collocation is an improvement on former Hebrew Lexicons; and with the aid of a Concordance (its loose and inappropriate designations being guarded against) will furnish all the passages in the Bible relative to the several articles. Their forms, or assimilations of them, may be seen in Mr. Wilkinson's numerous Egyptian representations; and it is a safe general rule, with very rare exceptions, that no such things whatever, in or from the East, are of *modern* or European origin. The Hebrew Lexicon does not express every thing, because the number of words in the whole is only about three thousand, and it is clear that, as occurs in the Chinese, the same word had different meanings, according to the different pronunciations of it. Of course a mere *written* language, cannot for want of the *oral* distinction, be infallibly translateable; and our versions and concordances must be further imperfect, in things of which the translators had no knowledge, or in cases where such things were named by some generic or loose appellation, such e. g. as איל, which signified both a *ram* and a *lintel*.

To go further would only be to anticipate the following pages, which, it is hoped, supply (as to the origin of many things) *desiderata*, and such there are.

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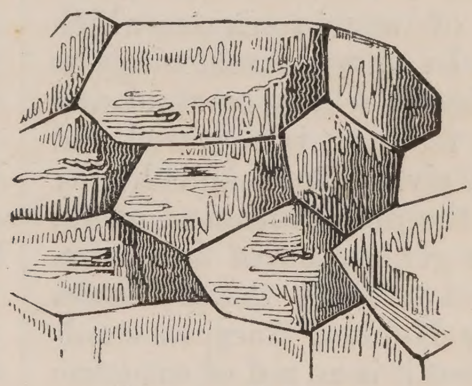
ENCYCLOPÆDIA OF ANTIQUITIES;

AND

ELEMENTS OF ARCHÆOLOGY.



Cyclopëan or Phenician.



Dorian or Polygonal.

CHAPTER I.

Introductory Remarks—I. Cyclopëan or Phenician Masonry—II. Dorian Styles.

A DIFFERENCE has been very properly made between travelling in a foreign and a native country. The former implies novelty altogether, a distinction in the laws, religion, manners, habits, costumes, and amusements of the people, while domestic peregrination is attended only with change of scenery. The science of Antiquities exactly assimilates the former, with interesting additions, because it is connected with dramatic effect. Figures and times, with which we insensibly associate ourselves, pass before us in group or procession; and it has this difference from a picture, that, like the music of a dance, it animates us. The study and the exhibition form a masquerade, in which we mix in character; because, from the formation of the human mind, we can take an interest in nothing, with which we do not combine ideas. What man can visit Athens, Rome, or Pompeii, without its eliciting fervid recollections of Greeks and Romans? A classick or a connoisseur will loiter with the feelings of a Missionary at Jerusalem, over the sublime of the Parthenon, or the beautiful of the Erectheum.

He too, who is ignorant of preceding ages, is incapable of mixing in cultivated society, so far as it depends upon the ability to join in general conversation. A scholar and a man of the world, unitedly or respectively, as to character, ought to know, that neither philosophy nor criticism can be accurate, where there is no knowledge of Archæology. That reverts to the

principles from which institutions emanate; and we may elucidate it by an illustration in point. A Chinese or a Hindoo, brought into one of our churches, without a previous knowledge of Christianity, would speak according to his native ideas. Such mistakes ensue every day, because contemporary thinking can alone illustrate contemporary action. Archæology is also the assay of History, and he who studies it should be an Antiquary, because it saves unnecessary doubt and inconclusive dissertation, besides a detection of anachronisms which infer error. In short, Archæology is one of the sciences which, commencing with natural feelings, is matured and ennobled by civilization, and highly conduces to the preservation of useful arts, and the generation of fine taste. "The love of ancient things," says the venerable Hooker, "argues staidness;"[a] so that it is an aid of wisdom; and, as to feeling, Cicero says, "Quis est autem, quem non moveat clarissimis monumentis testata consignataque Antiquitas?"[b]

The earliest Monuments of Antiquity in rank and consequence are those of Architecture; of which the most ancient forms are the

Cyclopean Styles I.—Dorian Styles II. All architectural fabrics are the works of human, not mythological beings. This is a truism. The mythes of antiquity, when of historical application, are fictitious or fanciful narratives, which have an analogy to real events, and only deviate from that character like Esop's fables, or figurative parts of Scripture.[c] Description by mythes was also a favourite mode of oriental diction; nor was there any taste or judgment shown in the application of the figures. If the sculptured representation of the Cyclops with two natural eyes, and one in the forehead,[d] occurs in the Hindoo Mythology,[e] Pausanias also mentions[f] an instance where a man leading a mule, blind of one eye, was called a three eyed man by an oracle, and was understood by the inquirers notwithstanding this obscure enigmatic character. If with Hesiod and Euripides, the Cyclopes had only one eye in the middle of the forehead, he who knows from Herodotus that the Phenicians came from the shores of the Red Sea,[g] and learns from Pliny, that there was an Ethiopian King who had one eye in his forehead,[h] will find no hesitation in agreeing with Euripides[i] that the Cyclopean founders of Tyrins and Mycenæ were Phenicians.

City was a term anciently used only for an Acropolis or Citadel,[k] and Pliny says,[l] that Joppa Phenicum was a city older than the flood; that it was seated on a hill near the rock where Andromeda was chained, a mythe which Strabo says did not originate in topical ignorance, but in convenience of adaptation.[m] He adds that it was so high as to command a view of Jerusalem, and that this and the adjacent ports were only retreats of robbers,[n] a character well harmonizing with the descriptions of the Cyclopes given below by Cicero and Virgil. Afterwards cities were built for stores; the stones were taken from one city to build another,[o] and the present ruinous aspect of Tyrins and Mycenæ is explained in the following verse of Scripture: "And he shall smite every fenced city, and every choice city, and shall fell every good tree, and stop all wells of water, and spoil every good piece of land with stones."[p] It cannot be doubted that the Phenician cities, described by Moses[q] as strongholds and walled, were of Cyclopean

[a] Kennicot's Analysis, p. 26. [b] "But who is there, whom Antiquity does not influence, sealed and attested as it is by the most famous monuments?" De Divinat. l. i. c. xl.

[c] Muller's Dorians, pref. v. Engl. Trans..

[d] Winckelm. Monum. Antichi. No. 36, Pitt. d' Ercolan. i. pl. 3. [e] Bombay Transact. iii. art. v. [f] Heliac. 149. Ed. Sylburg. [g] Herodot. § Clio. [h] vi. 30. [i] Hercules Furens, v. 944. [k] Muller's Dorians. [l] V. 13. So too Pomponius Mela, quoted by Alberti, fol. 1. [m] εν μυθου σχηματι 43. [n] P. 759. [o] 2 Chron. c. xvi. xvii.

[p] 2 Kings, c. iii. v. 19, 25. [q] Numbers, c. xiii. v. 19, 28.

character. Of that character there are still Phenician remains in the "Tempio Dei Giganti" and "Avanzi Giganteschi" at Goza (the ancient Gaulos) near Malta.[r] At Goza also occur Troglodytic grottoes, as at Mycenæ. Homer, the first writer who mentions the Cyclopes,[s] says that they dwelt εν σπεσσι γλαφυροισι; and both he[t] and Euripides[u] add that Polyphemus inhabited a cave. Mr. Coleridge[x] has observed the identity of the Homeric and the early ages of the Bible history, and we find counterparts of the gigantic forms of the Cyclopes in the large stature of the sons of Anak,[y] whence Pezron considers the Cyclopes to have been the giants of the Septuagint. One etymon[z] makes Cyclopes a corruption of *cheklubes, cheklelubes* from the Phenician *chek*, a bay, and *Lilybeum*, now *Marsala* in Sicily, where still exist remains of the ancient walls, consisting of enormous masses of stone which it was impossible, before the invention of cannon, for any machine to shake.[a] In confirmation of this etymon, Cicero,[b] like Virgil in the story of Polyphemus, makes them to have frequented bays and promontories, to entrap and plunder unfortunate mariners; and Euripides[c] says they were homicides. Homer calls them αθεμιστοι, lawless, through living in the patriarchal manner of despotic family government. A similar character is given of the Anakim of Scripture; and of the gigantic stature of both, mythologically exaggerated, some idea may be formed from the figures twenty-five feet high, called Titans, and backed against pilasters at the temple of Agrigentum, commonly called the Temple of the Giants.[d] As to temples among the Cyclopes none have been

r Archæologia, v. xviii. pl. 27.
s Odyss. IX. t Id. 295. u Id. 1. In Cyclope.
x Introd. to the Classics, i. 70—73. y Numbers, c. xiii. z Valpy's Etymological Dict. of the Greek Lang. 154. n. 8. a Foreign Top. p. 144, from Denon's Sicily, p. 172. It cost the Romans in the first Punic War ten years' siege to take it.—Cluver 142. b In Verrem, l. v.
c κυκλωπες, ανδροκτονοι in Cyclope.

found, but Alcuinus says that one was erected by Polyphemus to Galatea;[e] and Lycius the son of Pandion was honoured with a temple and called Apollo.[f]

It is allegated, however, that the Telchines who settled in Crete, and the Cyclopes, were one and the same people.[g] Strabo[h] says that the Telchines emigrated from Crete to Cyprus, (where Pausanias[i] places them), and that they were the first who worked in iron and brass; but the primary inhabitants of islands are in history, colonists, not indigenæ. Homer fixes them in the country around Ætna, and Strabo[k] ascribes to *his* poetical license the mythe of the single eye, originally (he says) Scythic; and the gigantic person. Those who built Mycenæ came from Lycia, a maritime country opposite Rhodes, and Pausanias[l] deduces the Lycians from the Cretans who fled with Sarpedon; but these accounts do not ascend to the progenitors of either people. These were apparently Phenicians, because Euripides makes the construction of Mycenæ to have been in the Phenician fashion, and in that the Lycian Cyclopes must have been of course experienced.

At Babylon the buildings are composed of cones of brick with very little stone work, and no columns or other indicia of scientific architecture, the materials of a country being those of its edifices; and the Babylonian style only is mentioned by Moses. The Phenicians were the people who rose to power next after the Assyrians; and Solomon brought from the former country the architects who erected his temple and palace. From the Pentateuch we may also infer that Hebron (not the modern town, but one built upon a mountain seven years before Zoan in Egypt), was a Cyclopean stronghold. It is not therefore anachronical

d Stuart's Athens, new edit. vol. iv. e Rer. Sicular. l. iii. ap. Natalis, 987. f Pausan, 17.
g Report of the Institute, Gent. Mag. xciii. 3.
h P. 654. ed. Casaub. i P. 296, ed. Sylburg.
k P. 22. l P. 208.

to presume, that the Cyclopean Masonry was coeval with the time of Abraham, who arrived in Canaan in the year 1917 B.C., at least was usual in the interval between his period and that of Joshua, about four hundred and fifty years afterwards.

There were two synchronous styles, used by the same Cyclopean workmen, (to judge by appearance) for distinct objects. One was of large cubic blocks, as at Mycenæ, for the royal cities of the Bible and the πολεις of Homer; and the other, as at Tiryns, for "High Towers" and "refuges" of the book of Samuel, and the τειχεα of the Father of Poets.

The grand specimens are TIRYNS and MYCENÆ, the ruins of which still exist in great comparative perfection, for the following reason:—"When the Argives attempted to destroy Mycenæ, Pausanias says, that the walls of that city and Tiryns were so strong, that the Argives could not throw them down; and he adds, that Tiryns was as worthy of admiration as the Pyramids of Egypt."[m] General History says that Prætus, twin brother of Acrisius king of Argos, was expelled by him, and took refuge with Jobates king of Lycia, whose daughter Stænolia he married, and returning to Argolis built TIRYNS. Strabo thus speaks of that foundation.

TIRYNS—(the "Τιρυνθα τειχιοεσσαν" of Homer,[n]) served Prætus for a retreat and citadel, and was fortified by seven Cyclopes from Lycia, who were distinguished by the *soubriquet* of Cheirogasteres[o] [hands and bellies], because they (not being slaves, but free masons) derived their maintenance from their trade. Pausanias observes, that the walls were built with such large rude stones, that a yoke of jumentes could not move the smallest of them, and that the largest were (in technical language) 'bound' with smaller ones in the interstices, that there might be harmony between the great and small stones.[p] Sir William Gell makes the date of the building about 1379 B.C.[q] and Aristotle ascribes to these Cyclopes the first invention of fortified towns in Greece;[r] for in the Elian territory which had a peculiar sanctity annexed to it, that circumstance was deemed a sufficient security, and there are few or no remains of military architecture.[s] The site is an oblong rocky hill about 250 yards long and 80 broad, but the citadel is only 220 yards by 60. As the rock rises from the plain, there must have been a reason for so broad a ledge. The subjection of the climate of Greece to earthquakes might have been the motive, as well as a contempt for mining and battering, where the stones were of such enormous size, and the walls from 21 to 25 feet thick. They were taken, Col. Leake says, by escalade and ladders.[t] The form of the citadel is somewhat like that of a shoe, the forepart being commanded half way by an upper level behind, of which the walls are lined with arched galleries. These two divisions have an intermediate platform, which served for defence of the upper citadel against an enemy in possession of the lower; near the eastern gate the camp is supported by a wall of the same kind, leading up to it. To the principal entrance (as supposed) on the south, there is a sloping approach from the plain. All the entrances are so placed that they could be commanded from within, and if the enemy was successful in effecting an entry, the receding form of the outline in the intermediate platform, shows that he could have been attacked in front and flank. A division of the interior into compartments and passages (here somewhat assimilating a labyrinth fret) was an ancient mode of fortification, but externally, the Cyclopean engineers

[m] 232. 310. ed. Sylburg. [n] Il. B. 559.
[o] Strab. 273. ed. Casaub. He describes the Lycians as a civilized people who conducted themselves with policy and wisdom (πολιτικως και σωφρονως) and had several large cities, p. 664.

[p] εκαστου αρμονιαν τοις μεγαλοις λιθοις ειναι. Corinth. 68. [q] Argolis, 54; but professed chronologists make this an antedate of nearly four centuries. [r] Pliny, vii. 56. [s] Leake's Morea, ii. 14. [t] Ibid. vi. 678.

seem to have thought a sufficient protection for the gateways and entrances an adequate substitute for the deficiency of flank defence.[u]

There were three entrances, one on the East, another on the West, and a third on the South-eastern angle. The entrance on the East is in tolerable preservation. A sloping way, fifteen feet wide, ascended from the plain, along the Eastern and Southern sides of a *solid* tower, about 20 feet square and 43 high, passing at the end of the second side, under a gateway composed of tremendous blocks of stone, the architraves being 10 feet 6 inches long.[x]

We shall here pause a moment, to observe, that this arrangement is found in British camps, where the road is commanded by slanting upwards; and it was directed that the road, in Roman colonial stations, should pass obliquely under the battlements, for the same purpose.[y]

"The gate," continues Sir William, "was hung upon a large pivot in the centre, which was let into the architrave and the threshold, so that one of the sides opened inwards, while the other advanced, when a person entered; a convincing proof of remote antiquity, and the simplicity of the times in which it was constructed.[z]"

Winckelman, quoting the comedies of Plautus and Terence, as translations from the Greek, observes, that Grecian doors opened outwards; so that a person leaving the house knocked first within, lest he should open the door in the face of a passenger.

Hinges were not then in use; and at Rome, Pompeii, and Herculaneum, doors, even of marble, appear, of the fashion which the French call *Crapaudine*, i. e. the doors have at top and bottom pivots, which turn in sockets.[a]

Galleries, resembling a monastic cloister, very sharply arched, and formed only of immense blocks, meeting at the head, probably encompassed the whole citadel;[b] and here we see the evident origin of the passages between the towers in the old Greek and Roman walls, and that which surrounded the interior of our castles.

"The portal at the South-east angle," says Sir W. Gell, "has entirely disappeared. It was connected with the Eastern gate by an avenue, inclosed between the outer wall and a narrow curtain. On the West side there is a small entrance, situated in a recess in the wall. This recess is defended by a wall, which projects in a curve, and of which the foundations only remain. The gate itself is 6 feet 1 inch wide."[c]

Here we see the antiquity of flanking roads and projecting gates by towers and demibastions, still visible in the remains of castles and town-walls.

These details are important, not only as they exhibit fortresses anterior to the Siege of Troy, but, from their amazing strength and general impregnability, vindicating the Grecian account of the long duration of that celebrated siege.

[u] Deductions from Col. Leake's Morea, ii. 352, and Gell's Argolis, 54—57. [x] From the plan. [y] Alberti de re edificator. fol. lvi. rect. [z] P. 56. [a] Encycl. des Antiq. v. *Porte*.

[b] To the South of this Portal, says Sir William Gell (56), is the best specimen of the Galleries in the wall, which extended to the South-east angle. The wall is generally about 25 feet in thickness, and consists of three parallel ranks of stones, five feet in thickness, which support two ranges of Galleries, each five feet broad, and, in their present state, about 12 feet high. The sides of these Galleries are formed by two horizontal courses, which project till they meet. The roof is pointed, when seen from below, the lower surfaces of the stones being cut in an angle of about 45 degrees. This part of the Gallery, which is now uncovered, is about 90 feet in length, and has six openings, or recesses, towards the East, one of which is a kind of window or door, which, from some remains of foundations, perhaps communicated with an exterior building. The space between these niches varies from 10 feet 6 inches to 9 feet 8 inches, and the niches themselves are from 5 feet 6 inches to 4 feet 10 inches wide. These Galleries were probably conducted around the whole of the Citadel; but they are at present accessible only on the Southern part of it, where the walls are least perfect. [They occur in Italy. F.]

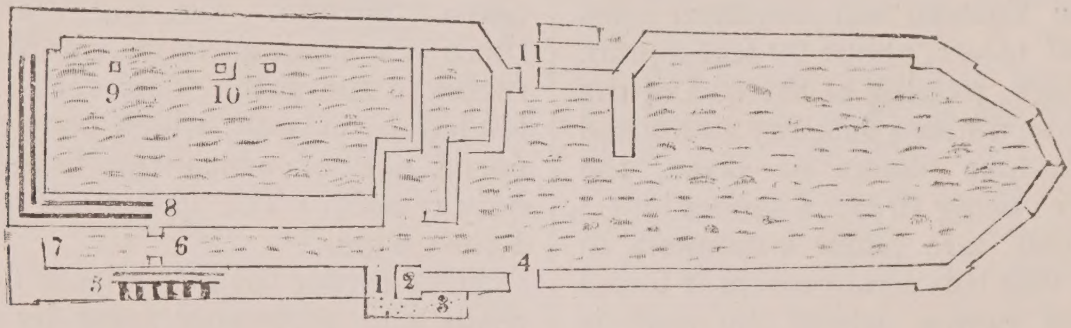
[Thucydides says of towers, (Bell. Pelopon. l. iii.) that they were shelters of the garrison during night or bad weather. These galleries might have served for more than one purpose. Isaiah says (iv. 6) "There shall be a tabernacle for shade in the day-time from the heat; and for a place of refuge; and for a covert from storm and from rain." The Bible also mentions store-cities, and stores must be kept dry.]

[c] Gell's Argolis, p. 56.

Cisterns on the tops of citadels, and instances of no supply of water by any other means are frequent.[d] Here a cistern occurs, but some cisterns were constructed of tiles, and bottle-shaped.[e] Mr. Woods[f] found on the East side a stone with a sunk face and two holes in it, and a circular sinking below. Query, for a well or sink only?

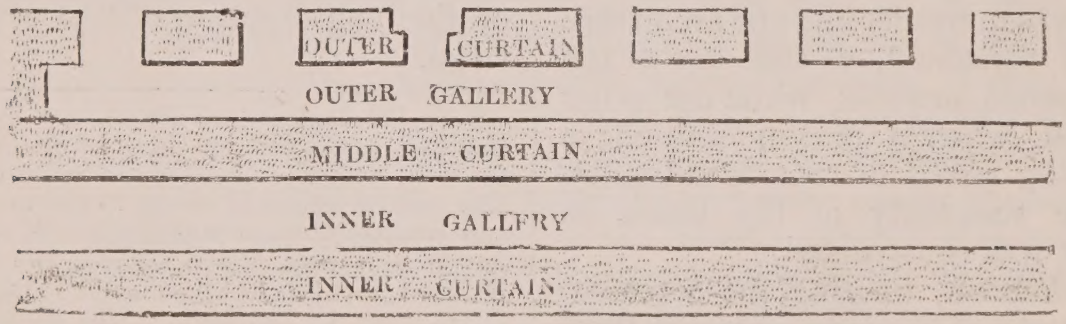
The fortress is small, because all the effectives to be obtained were wanted for active duty, but the least able could man walls and be of use, although few. This was the principle upon which Themistocles built the walls of the Pyræus. [g]

Sir William Gell will best elucidate the construction. [h]



No. 1. is the great Gate. 2. The Tower. 3. Ascent to the Gate. 4. Present Entrance and ruined Wall. 5. Galleries where now visible. 6. A Gate. 7. Ascent to the Gate. 8. Galleries. 9. Cistern. 10. Pedestal. 11. Gate.

The Galleries, as to the external aspect, may be seen in the Frontispiece to this Volume. The plans are here added. [i]



The appearance of the walls is given in the plate. Mr. Woods[j] says "that no tool seems to have been applied to the stone, but that the rude masses are merely heaped on one another, taking care, in the position of each successive block, to place it where it would most nearly fit into the work, and probably keeping the smoothest side outwards to form the face of the wall." In fact, the workmanship is nothing more than that of modern stone fencing without mortar and with smaller stones.

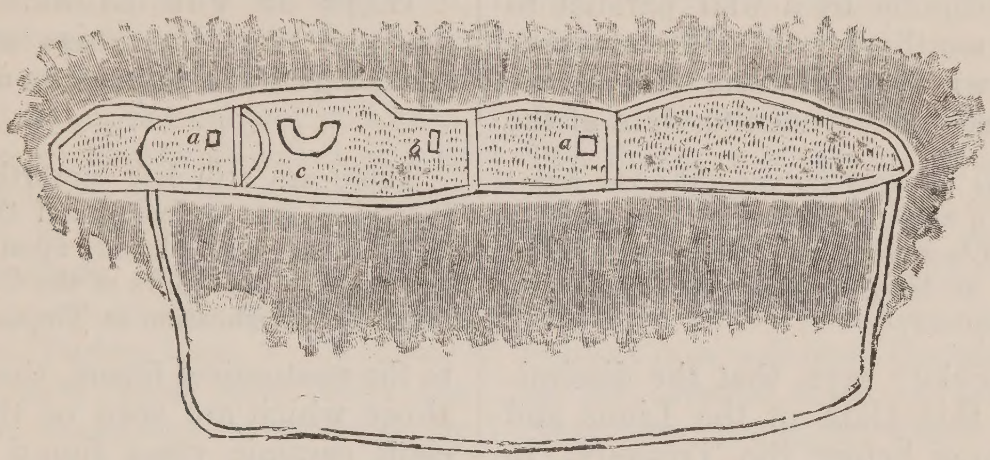
The next coetaneous remain is Mycenæ. It was founded according to Strabo[k] by Perseus, who lived about the year 1005 B.C. to whom succeeded Sthenelus, and to him Eurystheus. Perseus was great nephew of Prætus; and Pausanias[l] says, that the same Cyclopes who had built the fortress of Tiryns were the architects also of Mycenæ. Thucydides says, that inland cities were built to check incursions for the sake of plunder by the inhabitants of the coast.

The word δημος (says Muller)[m] originally signified the ground and soil

[d] For. Topogr. 129. [e] Leake, ii. 146.
[f] Letters of an Architect, ii. 298.
[g] Thucyd. Bell. Peloponn. l. i. Perseus obtained Tiryns from Prætus by persuasion.—Pausanias 58.

[h] Col. Leake's plan is narrower. [i] Argolis, pl. vii. [j] Letters, ii. 62—64.
[k] P. 377, ed. Casaub. [l] P. 59, ed. Sylburg.
[m] Dorians, ii. 17. Eng. Transl.

on which the people lived, and afterwards the whole number of persons inhabiting it. Πολις on the contrary means the city, which in the time of Homer was probably always fortified and generally situated on the top of a mountain. The annexed is a plan of one given in Leake's Morea;[m] *a a*, are the foundations of buildings; *b*, an excavation in the rock; and *c*, a theatre.



Now with the city, every thing that concerned the government of a state was connected, and those exempt from all personal shares in the labours of the field, viz. the military families and the nobles, dwelt in it; hence it is viewed in Homer as a disgrace or a misfortune, for a noble to live among the bondsmen in the country. Concerning Mycenæ in particular he adds[n] that, "situated in the higher part of the plain at the extremity of the mountain chain, it had doubtless been the most important and distinguished place in Argolis; and Argos, although the seat of the earliest civilization, was dependant upon and inferior to it. At Mycenæ were the Cyclopean hall of Eurystheus,[o] and the sumptuous palace of Agamemnon; and though, as Thucydides correctly says, the fortified town was of inconsiderable extent, yet it abounded with stupendous and richly carved monuments, whose semibarbarous but artificial splendour formed a striking contrast with the unornamented and simple style introduced after the Doric period.[p] Everything truly Cyclopean, (for the occurrence of well-joined polygons at the back of the Gate of the Lions and elsewhere, seems to indicate a later period) is far less changed than at any place in Greece.[q] It was destroyed by the Argives 468 B.C.

The plan of the Acropolis, as given by Col. Leake, resembles, to use a homely allusion, a kidney, with the addition of a semicircular excrescence separated from the larger part by the Gate of the Lions. Mr. Hamilton says, that these are the remains of two terraces supported by the same species of masonry, on the slope of the hill, the summit of which formed the citadel, so that it was defended by a quadruple enceinte.[r] Homer calls it only a small city.[s] But Pausanias says, that

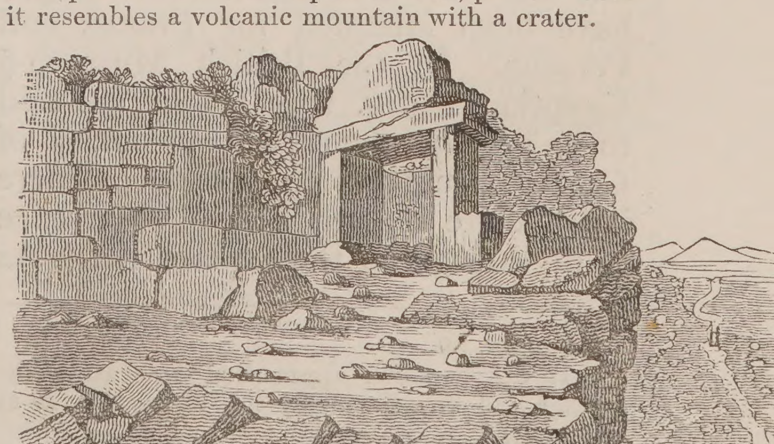
[m] Vol. ii. 84.

[n] I. 90. [o] Ευρυσθεος Κυκλωπια προθυρα —Pindar. Fragment. Incert. 48. Ed. Breckh.

[p] Πολυχρυσοιο Μυκηνης, Homer. [q] Col. Leake, (ii. 369) calls these commixtures specimens of Hellenic Masonry of various ages.

[r] Archæologia, xv. 321.

[s] Il. B. 569, πτολιεθρον, Ap. Strab. 377. There is a plate of the Postern Gate in Sir William Gell's Argolis, pl. 11, copied in the Foreign Topography, p. 19, and Wood-cut here given, and a view of the Acropolis rather than a plan in Gell, pl. 13. Here it resembles a volcanic mountain with a crater.



the part by the ruined fountains and the subterraneous habitations of Atreus and his children, where their treasures of valuables were kept, was called Perseia,[t] and distinguished from the lower Acropolis by a wall parallel to the outer southern wall. The communication with the Perseia was at the further extremity from the Gate of the Lions, evidently with the view of increasing the length and difficulty of the approach to the summit. The chief remains are the GATE OF THE LIONS and the TREASURY OF ATREUS.

GATE OF THE LIONS. *(See Vignette, p. 12.)* Pausanias says,[t] after speaking of the demolition of Mycenæ,

Λειπεται δε ομως ετι και αλλα του περιβολου και η πυλη· λεοντες δε[u] *εφεστηκασιν αυτη*[x] *Κυκλωπων δε και ταυτα εργα ειναι λεγουσιν, οι Προιτω το τειχος εποιησαν εν Τιρυνθι.*—p. 59.

There are still left nevertheless other [parts] of the peribolus and the gate, and [but] lions are placed upon it. These they say are the works of the Cyclopes, who built the fortification at Tiryns for Prætus.

Col. Leake[y] says, that the dissimilarity of this Gate of the Lions and the columns before the Treasury, to any other Hellenic remains, shows their remote antiquity. But the anatomical forms of the Lions and their contemporary æra, have been disputed, and a symbolic character ascribed to them, (of which hereafter) not accordant with Grecian history. If the enclitic [δε] used by Pausanias, be translated *but*, the sense will imply *figuratively* that the Lions saved the Gate from destruction; for Mr. Hughes[z] thinks that the Lions were placed there as a designation of a watch or guard. Such, he says, was the very reason given by Valerian for the appearance of the Lions over this identical gate; and for the same cause, images of dogs in silver and gold adorned the threshold of the palace of Alcinous.[a] The Greeks represented heroes and warriors by Lions; and Herodotus mentions one placed on the tomb of Leonidas. In like manner the two Lions here *might* have been intended for Prætus and Perseus. In the British Museum § Egyptian Antiq. i. 230. they are said to be perhaps the oldest specimens of *Grecian* Sculpture now existing. There is therefore no necessity of recurrence to mythology for the explanation. As to the anatomical forms, they resemble those which are seen on the most ancient ceramic vases found in Greece. One of the Lions, which is before the arsenal at Venice, and which was brought from Athens, and another which still remains near Cape Zoster in Attica, and others, which are represented in the Perugian bronzes, are of the same form.

The column upon which the lions rest their paws, may have a similar oriental character to the capitals of the columns at the Treasury of Atreus, under which article the subject will be further discussed. Before the gate is a recess, evidently made for cooping up assailants and exposing them to missiles from above. Sir William Gell[b] observes, that the cubic blocks are often placed exactly one above another, so that the joints of three or four courses are precisely in one perpendicular line, which gives a strange and barbarous appearance to the whole. The architrave consists of a single stone, 15 feet long, and 4 feet 4 inches high. The triangular stone, on which the lions are sculptured, is 11 feet 6 inches long, 9 feet 8 inches high, and 2 feet in thickness. The sockets, about 3 inches in diameter, which served for the insertion of the pivots on which the gates turned, are visible in the lower surface of the architrave. The gates folded, and were secured by

[t] Pausan. 59.

[u] It will hereafter appear that the sense of the passage will be affected by the translation δε as *and* or *but*.

[x] The 2d. Aor. and preterperf. of ιστημι, and especially of its compounds, have a passive sense. —Viger's Idioms, p. 65, ed. Seager.

[y] II. 386. [z] Albania, i. 230. [a] Dodwell's Greece, ii. 239, 240. [b] Argolis, 36.

bars. Perhaps the portal might be 13 or 14 feet high, if the soil were removed. It is observable that the blocks on the one side of the lions are longitudinal, so that the parallelogram style is not so modern as supposed, and may not, as Mr. Woods[c] thinks, be distinctive of any particular æra.

Before leaving the subject of Cyclopean Masonry strictly so called, it is fit to note that remains of houses have been discovered at Mycenæ. The invention of windows, and "viæ a solo in sublimi" (now staircases), have been ascribed to Tiphinchius, a Cyclops.[d] Whatever may have have been the Hypogæan dwellings mentioned by Homer and Pausanias, and still visible at Ispica in Sicily, Denon met with a superterraneous house of Cyclopean character; and Mr. Woods[e] thus describes another, called the house of Diana at Cefalu, but made out of fragments, and as being polygonal at the base, with the upper layers long parallelograms rather to be called Dorian than Cyclopean. It is (he says) of Cyclopean Masonry, with two rooms and a passage between them: it exhibits three doorways, and appears to have been a dwelling-house, and if so, is probably quite unique. We have city-walls and terrace-walls of this construction, and a temple at Rhamnus, but no other buildings, that I know of, any where else.

Col. Leake says, that subterranean fabrics, like those of Mycenæ, are characteristic of buildings before the Trojan war.[f]

II. The Dorian Styles. Treasury of Atreus.—Atreus was the father of Agamemnon, came to the throne of Argos 927 B.C. and was *eighty years junior* to Prætus and Perseus. Of course the Cyclopean engineers did not build the Hypogæan dwellings and Treasury called by the name of Atreus, and recorded by Pausanias. The architecture too is not Cyclopean, but a semibarbarous style once prevalent throughout Greece, and invented by the Dorians. "That they (says Muller)[g] were in strictness the *original inventors* of this style of architecture, has been first satisfactorily proved by the remarkable discoveries of modern times, which have laid open to us the monuments of the unknown ages of Greece in all their strange peculiarities. The Treasury of Atreus is indeed the only example now extant of a class of buildings doubtless once very numerous;[h] but its paraboloidal construction [i. e. the form of an acorn] distinguishes it as well from the later Grecian as the oriental style of architecture. Near this structure some fragments of columns have been discovered by modern travellers, remarkable both for the variety of their forms and the richness of their ornaments; still, the spot on which they were found, as well as their singular shape, leave no doubt that they belong to the same unknown period. They consist, first, of the base of a fluted column, with a plinth, and also a torus of elliptical outline, decorated with an alternation of projecting and receding compartments, the former of which have in some cases an ornament of spiral lines; secondly, a fragment of the shaft of a column of bronze-coloured marble, similarly ornamented with compartments; thirdly, a very small fragment of a capital; and lastly, a tablet of white marble, with a species of ornament in imitation of shells. There are in the British Museum two tablets of light green and dark red marble, both taken from the Treasury of Atreus, which have the spiral lines above mentioned, and are worked very elaborately, though without mathema-

[c] Argolis, ii. 62—64.
[d] Alberti de re ædif. fol. iii. l. ed. Par. 1512.
[e] II. 356. [f] Morea, iii. 4. [g] II. 273.

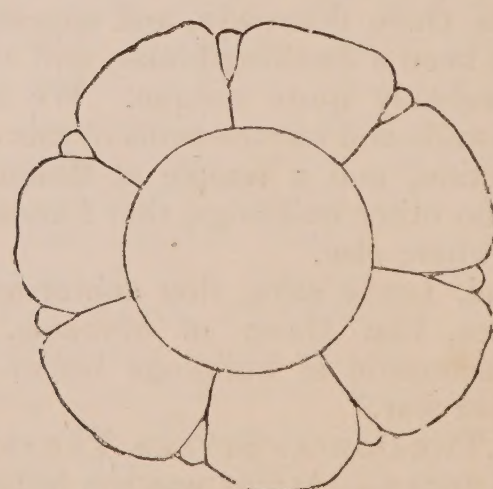
[h] The following buildings of this Archaic style are known to us from ancient writers and modern travellers. 1. The remains of three other treasuries near that described in the text. 2. One discovered by Gropius on the Eurotas, not far from Amyclæ. 3. A ruin discovered by Dodwell near Pharsalus. 4. The treasuries of Minyas. 5. Of Hyrieus and Augeas. 6. The brazen vessels of the Aloidæ and of Eurystheus (ii. v. 387.) Apollod. ii. 5, 1. 7. The brazen θαλαμος or chamber of Danae, Alcmene, &c. 8. The subterraneous Cyclopean temple at Delphi; and several others.

tical precision. We have given this description of this style of architecture, not strictly belonging to our subject, in order to direct the reader's attention to these most remarkable remains of Grecian sculpture, which are quite sufficient to convince us that the building to which they belong, thus adorned with party-coloured stones, and probably covered in the interior with plates of bronze, may be reckoned as the monument of a time when a semi-barbarous style of architecture prevailed throughout Greece."

The stone [green basalt according to Col. Leake] of which the fragments of the semicolumns are formed, is the same as that which was employed for the sculpture of the Gate of the Lions. It might be imported ready-wrought from Egypt or Persia, because lions, which Lord Prudhoe brought to England, ornamented both sides of the entrance to a palace at Barkal in Upper Nubia; or be of *Dorian* workmanship, because Lord Prudhoe's lions are of the *Greek*-Egyptian style.

"Stuart[i] observes of the temple at Corinth, that the shafts of the columns are of one block, and that the diminution begins from the bottom. This diminution, and an abacus of the Doric Order, occurs in the pillar between the lions. The Doric was also the first advance in Greece from the Cyclopean rudeness to ornamented work; and in this pillar we have apparently the first known Greek Doric pattern, to which succeeded, so far as we know, that at Corinth; for both columns enlarge upwards.

The description of the Treasury is this. The doorway below, about 18 feet long and high, is surmounted by a lintel which Mr. Dodwell supposes must have weighed about 133 tons. Over it is a triangular aperture, of which the side is about ten feet, as at the Gate of the Lions. Minyas was the first founder of these fabrics, and this of Atreus was similar to it, according to the description of Pausanias. At that of Hyrieus there was a stone placed in the wall, which could be removed when they wished to take or deposit the money. This was lodged in vases, and because thieves had found their way to it, a trap was laid in the mouth of the vases, which when any one attempted to touch the money caught him fast.[k] The vault here is formed of horizontal courses projecting beyond each other as they advance in height, and the top was covered by a large stone, which as appears from Livy[l] was usually superimposed by an engine. Pausanias[m] is very fond of using the word αρμονια architecturally, and applies it to the top-stone of the Treasury of Minyas, a more obtuse cone, of which it was the key-stone. Amasæus[n] loosely latinizes it by "modulus convenientiæ," whereas Pausanias may be supposed to mean the large upper stone which by its weight and pressure kept those below in their places. A diagram of a horizontal section near the apex, is given by Col. Leake[o] as follows:

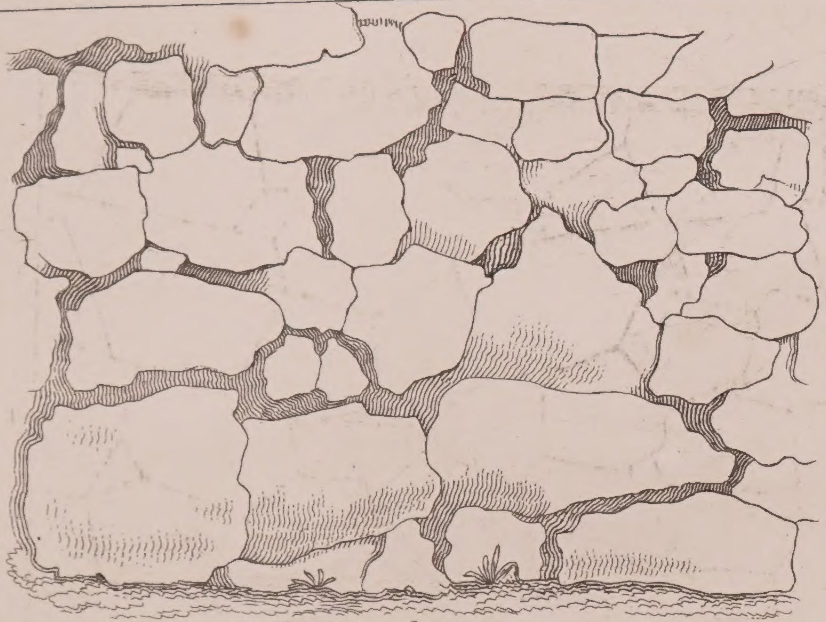


The construction there at least is exactly similar to that of our ancient church-spires, with this exception, that the stones, when laid horizontally in a circle, were not cut to fit, but had the gaping interstices filled with small stones. It contains two chambers, of

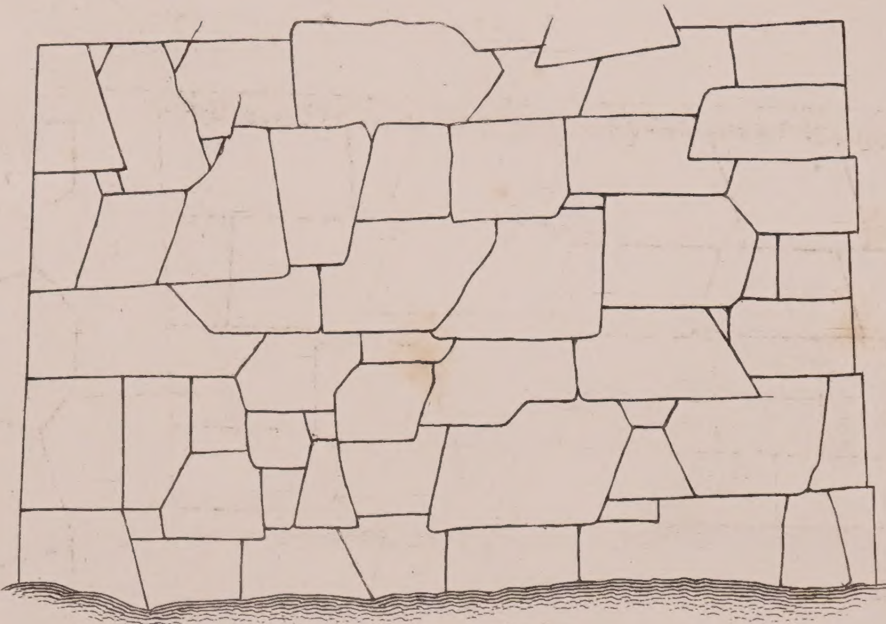
i Stuart's Athens, iii. 41. First edition.

k Pausanias 310, 311. l Dodwell's Greece, ii. 234. m Ubi supra. n 263. o Vol. ii.

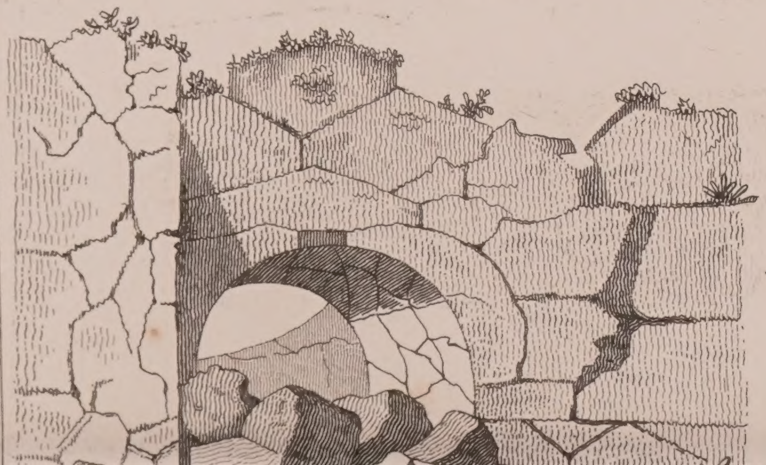
CYCLOPEAN STYLES.

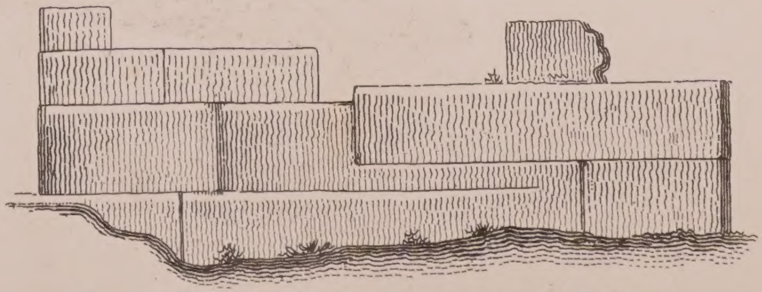


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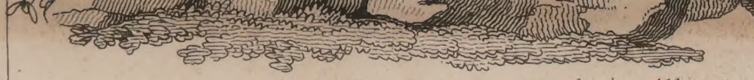


2.





5. *S.E.* SIDE OF THE LOWEST TOWER.



6. ARCH AT RHINIASSA; *from Hughes's Albania.*



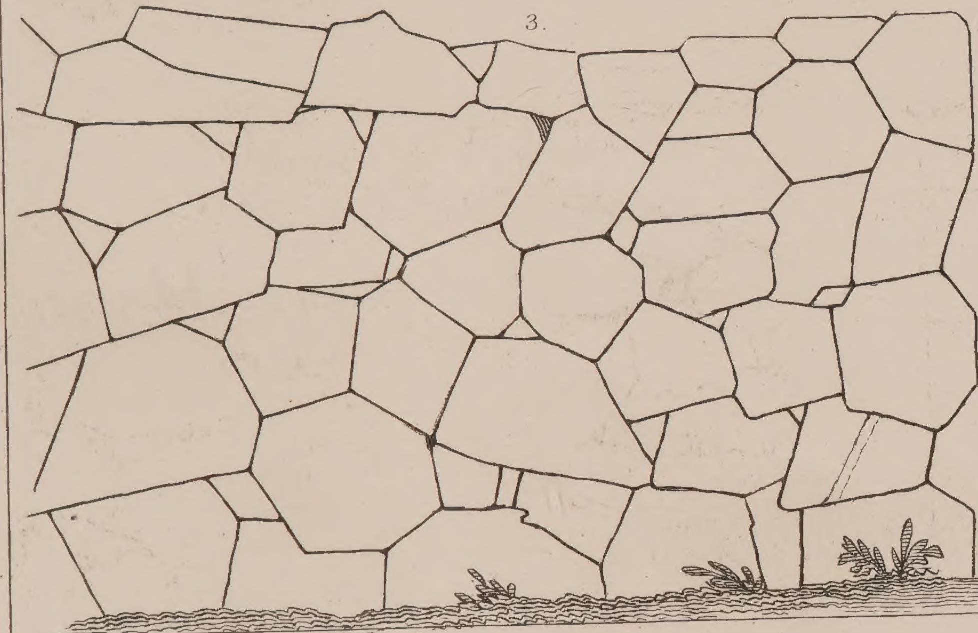


7. TOWER OF THE ACROPOLIS.



8, GATE 60 FEET WIDE.

3.



4.

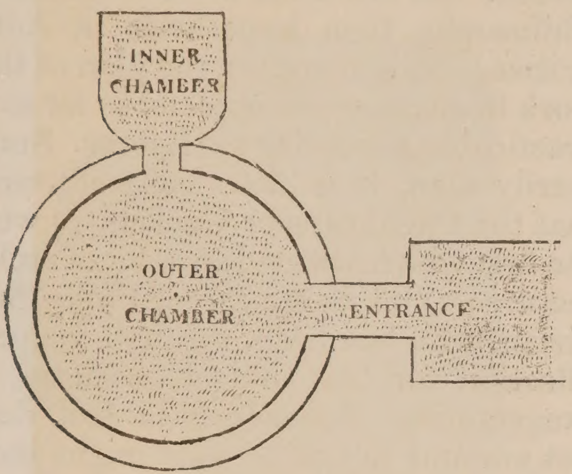


1. 2. 3. 4. Cyclopean Styles; from Dodwell's Greece.

5. 6. 7. 8 from Gell's Ithaca.

Published by J.B. Nichols. Feb. 1. 1840.

which the following is a plan from Sir William Gell.[p]



There are not the smallest traces of holes for bolts, or sockets for hinges, at the great entrance, so that the first chamber might have been both a temple and a tomb. The entrance into the inner chamber [27 feet long and 20 broad] had a door which was secured by strong bolts. Brass nails, which are placed at regular distances throughout the interior, have not heads which could have been ornamental, and must have served to fasten plates of the same metal to the wall, a circumstance which explains the seeming fables of brazen chambers and brazen temples.[q] Treasuries were also used as prisons.[r] Assimilations of this Treasury occur in Sicily.

Polygonal Styles—1, 2, 3.—The Polygonal has been classed with the Cyclopean, whereas the term *Doric* rule, by the use of which Aristotle says that the polygonal walls were constructed, shows that the style ought to be ascribed to the *Dorians*. Alberti says:

Velim tamen lapides ita junctos esse ad angulos lineasque mutuas, ut astructa nusquam hiatibus dehonestentur. Id commodissime assequemur regula Dorica: cui similem oportere legem esse aiebat Aristoteles. Ea cum erat plumbea flexibilis. Nam cum haberent illi quidem apud se lapides perduros et intractabiles, impensis ac labori parcentes, non ad rectos angulos dolabant glebas, sed incertis ordinibus, uti se quisque cubilia caperet, apponebant: ea re quod circumferre lapidem quoad locos idoneos et sedem aptam captasset, laboriosissimum esset: flexibilem hujusmodi regulam appingebant: angulumque lateraque jungendi lapidis concingebant: et obflexa pro norma utebantur: qua structorum lapidum intervacua pretentarent, usurparentque locos ubi copulandum lapidem confirmarent, atque deinceps intersererent.[s]

I would wish the stones to be so joined at the angles and mutual lines, that when built up they may not be disfigured by gaps. We shall most conveniently effect this by the Doric rule, to which a method (legem) similar, Aristotle says, was necessary. That was a flexible one [rule] of lead. For when they had very hard and intractable stones, sparing expense and labour, they did not use to cut them to right angles, but placed them in uncertain courses, so that each one might take the bed which suited it; because it would have been very laborious to have carried the stones about, until they found suitable places, and a fit bed for them: they then applied a flexible rule of this kind; and after dressing the angles and sides of the joining stone, used the lead when bent for a rule, tried by it the *intervacua* of the stones already built up, and then fixed upon the place where they could settle, and afterwards insert, the binding stone.

This style of large polyhedric stones, without cement, was intermixed with other styles in Acropoles. In the next or improved style, the stones were

[p] In pl. iv. is the Treasury. In the new edition of Stuart's Athens is an elegant restoration; see vol. iv.

[q] Gell, and Foreign Topography, 168. [r] Id. 169. [s] De re ædif. xcvii. b.

placed in horizontal courses; but occasionally by descending below or reaching above the line, varied from regularity. The joints were sometimes at angles with the horizon, and frequently perpendicular. (See pl. fig. 4). The style coeval with Epaminondas [370 years B.C.] consisted of horizontal layers of stones somewhat irregular in their sizes and angles, and the long stones are not anterior to his æra. The polygons were disused about the time of Alexander [336 years B.C.] and were succeeded by regular masonry, consisting of stones not of the same size, but ornamented with stripes and incisions.

In Italy we find at Alatri, Cora, Norba, and Signia, the walls which resemble those of Tiryns and Mycenæ, also with the accompaniments of Galleries. The polygons are frequent. Squarers of stone or stone-squarers formed a branch of the Masonic art, and are mentioned in the Bible, and the prohibition of Moses against hewing stones was only to prevent conversion of them into idols. The stones hewn oblong square, were the most common in Italy.[t]

Details and particulars of the preceding matters may be found elsewhere.[u] Horace Walpole says, that system has not done more mischief in Philosophy than hypothesis in Antiquities. It is therefore the plan of this work to characterise objects, so far as is practicable, according to History. Summarily then, it is historically affirmed, that the Phenicians or Canaanites were the first who instituted an order of architecture;[x] and Sammes,[y] a Philo-Phenician, who has been, through his predilection for his subject, accused of exaggerating that which in fact does not amount to half of what might have been truly said,[z] finds the Cyclopean style in Cornwall; for he says, "I will only mention one thing in this peninsula, which seems to me exactly to preserve its Phenician name (*Arith*, a lake), and that is a fortification of stones only, without any cement or mortar, lying as upon the lake Leopole, a fortification after the manner of the Britons, as Tacitus describes them, *rudes et informes saxorum compages;* which was the way of the eastern nations, as the Scriptures themselves inform us."

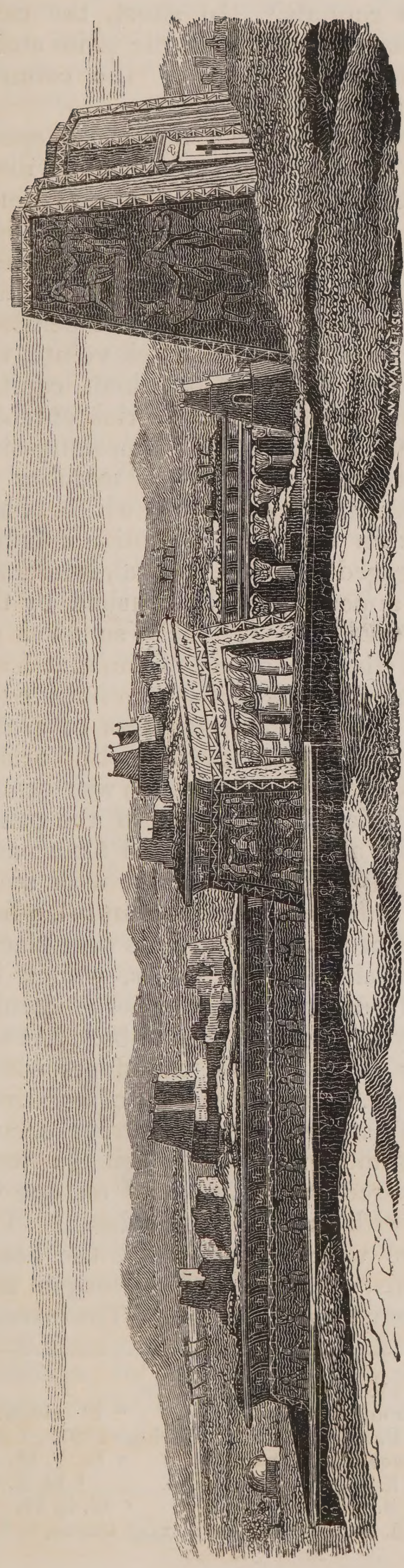
[t] In an interesting little work entitled "Pompeii," i. 63—65, are good specimens of these long stones in Italy.

[u] Foreign Topography. [x] Bromley's Arts, i. 181. [y] Britannia, 59. [z] See Ezekiel c. xxvii. which renders unnecessary any other authorities, though they are numerous.



*Gate of the Lions at Mycenæ.—**See p. 7.*

CHAPTER II.



Ruins of the Temple of Apollinopolis Magna, situate at Edfon, in Egypt. *See p. 18.*

I. Egyptian— II. Babylonian— III. Indian,—IV. Persepolitan Architecture.

Superstition, an impulse where there is anxiety growing out of fear, derives its patronage from ignorance of physics, which overthow the usurpation of uninfluential causes. Maimonides, in vindicating the reprobation of idolatry by Moses, says, that "Astrology, or magic, was formerly practised by the Zabii and Chaldeans, and still more frequently by the Egyptians and Canaanites; and that not only they themselves believed, but also endeavoured to persuade others, that by such arts the most admirable operations of nature might be produced relative both to individuals and whole provinces.[a] Certain of these operations were to be performed by women;[b] whence, primarily, originated witches and fortune-telling gipsies. In short, idolators recommended certain actions as the most likely means to establish and confirm their worship, and to persuade men that they will thereby avert the evils that are threatened them, and secure the opposite benefits.[c] For instance, it was a dogma that all children would die if they were not passed through the fire; whence the Baalism which is mentioned in the Bible, and by General Valancy, as prevalent in Ireland. The excision of the miseltoe, and other innumerable absurdities, grew out of particular inculcated notions, and for fear of loss of property and of anticipated benefits, the people readily engaged to practise such silly things.[d] As to the mechanical arts, improvement and excellence grew out of continuous practice,[e] and the division of labour—a position of Aristotle, which was enthusiastically adopted by

[a] Townley's Maimonides, p. 201. [b] Id. 202. [c] Id. 205. [d] Id. 211. [e] Patterson's Prize Essay.

Adam Smith. The stupendous works of the ancients, Mr. Macqueen clearly shows, were executed through the cheapness of slave labour. From such causes was derived the historical character of ancient Egypt.

Egypt has been called by the learned, "a building nation;" but their style is heavy, because it was borrowed from Nubia, (whose columns, as being in caves, were massy,) and because they built for eternal duration. They did not know the Orders, as reduced to proportions; for, through want of timber for roofing, they were obliged to use stone; and such heavy coverings occasioned them to adopt very numerous, short, and solid columns.[f] The general character of Egyptian architecture is obvious at a simple glance. It astonishes by massy grandeur. It simply consists of enormous blocks, thick columns, walls narrowing upwards with immense impending cornices, but no pediments, because, as it never rains in Egypt, there was no necessity for these, or roofs.[g] Towers are in the form of truncated pyramids; and the capitals of the columns are continuations of the shaft, carved with leaves; for the first improvement upon the Indian plan was taken from the vegetable kingdom. The earliest Egyptian column was simply a stalk of the lotus, topped by its calix: the base of the column (at least at Hermopolis) was the foot of the same plant, at its issue from the root;[h] the part nearest the shaft being a bundle of lotus stems. At Philæ, where occurs the finest style of the last æra of Egyptian power, the capitals of the columns are the most beautiful, the most ingeniously composed, and the best executed of all those, which Denon saw in Egypt. The lotus is the ornament, which reigned every where; and it is interlaced with infinite grace in the volutes of the Ionick and Composite capitals.[i] In short, the calix of a flower above a bundle of its stalks suggested the form of the column, base, and capital.[k]

Some of Denon's numerous specimens have an archæological or illustrative bearing. The capitals presumed to be the most ancient, though perhaps Greco-Egyptian, may, if original, have been derived from the tuft of the palm before developement.[l] Another shows the Ionick volute, the caulicoles of the Corinthian capital, and the guttæ of the Dorick entablature.[m] A third is only a prolongation of the column. "This member of architecture (says Denon) which I have only seen upon the Egyptian column, disengaged from the capital, hinders it from appearing to be crushed by the architrave, and produces so good an effect, when near the column, that I am astonished it has never been imitated.[n]

As to the other members of architecture, pilasters occur with architraves.[o] The cornice, which was formed in imitation of the curve of the palm-branch, at Tentyra served for a parapet.[p] Winding staircases, with steps only four inches high, and landing places, occur.[q] Ornaments were placed on the sides of the doors, which, by their forms, restored the perpendicular lost by the slope of the jambs.[r] At the tombs of Lycopolis the doors widen upwards.[s] The hinges were of wood, rolling in a stone box.[t] The astragal occurs at Hermopolis.[u] The ceilings were sculptured and painted:[x] on one we meet with a carved planisphere.[y] The gutters were sphinxes with the heads of lions.[z] Both the grotesque and arabesque are Egyptian.[a] The inscrip-

[f] Rennell's Herodotus, 597, 598.

[g] Denon, ii. 49. He saw a representation of a temple with a pediment at Tentyra. *Id.* The Egyptians formed their roofs by blocks of stone laid across the open spaces in the nature of beams, and put shorter ones across them to fill up vacancies. Rennell, 597.

[h] Denon, ii. 8.

[i] Id. 25. [k] Id. ii. 28.

[l] Denon, pl. xlv. n. 4, 5, 6. [m] Pl. xlv. n. 3.

[n] Id. ii. 29. [o] Clarke, v. 391.

[p] Denon, ii. xiii. xxiv. 50. [q] Id. ii. 18, 30.

[r] Id. ii. 39. [s] Id. ii. 8. [t] Id. ii. 10.

[u] Id. ii. 8. [x] Ibid. [y] Id. ii. 31.

[z] Id. ii. 30. [a] Denon, ii. xxxi. Clarke, v. 103.

tions were placed at such a height on the temples that nobody could read them. One at Philæ, described by Denon, "has for decoration the door of a temple seven feet high by three broad, and two feet eight inches deep, consisting of a single piece of granite. There are still to be seen in the stone the hollow where the hinges of the door turned, which was three feet high by one foot six inches broad. These tabernacles were, without doubt, destined either to hold what was most valuable in the temples, as the sacred utensils, gold, or jewels, or perhaps the god himself. In that case it could be only a reptile, or a bird, and the door must have been a grate, to let in the air to the animal, if he was alive. Upon the tongue of a mummy is the representation of one of these small temples, with a grate; and of another with the door open, a bird in the temple, and a man, who brought him food; and a third, where the guardian of the birds watches them, while they take the air." ii. 24, 25. Denon (ii. xx.) observes, that galleries worked in the walls, and surrounding a whole temple (whence came the *Triforia* of our churches), occur in an ancient temple at Latopolis, now Esnè.

All the ornaments of architecture are heavy in the execution, and offer no repose to the eye.[b] So true is the remark of Strabo, repeated by Winckelman, concerning the arts in this country; "The Egyptians worshipped every divinity but the Graces."

But Mr. Fuller justly says, that this heaviness is owing to a mental comparison with the lighter styles of Greece in Italy; but that "after repeated and attentive observation, these unfavourable impressions wear off, and we become gradually sensible of the grand effect produced by the vast size of the buildings, by the massiveness of the masonry, the strength of the columns, the variety of the capitals, the graceful inclination of the outer walls, and the bold curve of the cornice."[c] Denon observes, that it was the peculiarity of Egyptian taste, to congregate masses which we carefully isolate, and neglect symmetry, for neither the obelisks nor the colossal figures at Luxor are on a line, either between themselves, or with the gate.

It is generally assumed, that the architectural history of Egypt is distinguished by three great epochs. The first comprehends the temples cut in the sides of the mountains, as at Ipsambul; the second, the temples which are detached from the rock-cut chambers, but retaining the colossal masses of the primitive type; and the third embraces the small edifices of Mahoraga, Gartaas, Dandour, and several temples in Egypt. At the last epoch the solid and simple masses were replaced by light and easy forms. The Nubian rock-cut temples between the first and second cataract, appear to be the most ancient, and to show those original forms which we see imitated in Egypt.[d]

This is a good general character in Grecian or Gothic architecture. There æras may be easily determined by the styles, but it is far otherwise with that of Egypt. Mr. Fuller[e] says, that on the banks of the Nile, between the first and second cataracts, he visited twelve different temples, the greater part of which were, with the exceptions of Girshi-Hassan, and Ipsambul, of a comparatively modern date; and all of them on a smaller scale than those of Egypt, though Denon lays it down as a general rule, that the smaller they are the more ancient. At Mahoraga Offadina is a small temple in the Egyptian style, but built by the Greeks; and, from the same circumstance, Philoe is particularly conspicuous for its elegance. Indeed, nothing is more easy to detect than the inter-

[b] Denon, App. viii.

[c] Fuller's Travels in Turkey, p. 221.

[d] British Mus. Egypt. Antiq. (a superior little work) 130. e P. 221.

mixture of the Greek manner, as corrective of the cold and harsh Egyptian style. It is a portrait flattered, an attempt to mould heaviness into elegance, to modify long visages, high cheek-bones, beetling eye-brows, cat's eyes, and low foreheads, by the Greek *beau ideal* standard. Architecture by time grows lighter, and sculpture more delicate.

By taking the places of which the antiquity is attested by Scripture or Herodotus, and studying the remains where they exist, we may get at the characteristics of those which are most ancient. The first of these is

ZOAN, afterwards Tanis, the chief city in Egypt, where Pharaoh, in Abraham's time, kept his court, and only four miles from Memphis, likewise built before Abraham's time, but at that time not so famous.[f] It was the residence of Joseph.[g] The present remains consist of blocks of granite, obelisks, and Egyptian columns.[h] It stands within a quadrangular inclosure, the area of which was a high mound of earth, in that respect resembling the Sais of Herodotus, the modern *Se'l Hajar*. This author says,[i] that Sabacus, King of Ethiopia, who for fifty years occupied Egypt, caused his captives to throw up great heaps of earth at the towns they inhabited. Hence commenced cities in Egypt;[k] such a mount still exists near Cairo, and forms the site of the citadel. Bubastis, so celebrated by Herodotus, is another instance. Mounds for the towns and villages are universally raised in parts of Bengal, and they often consist of one long street only. Major Rennell, however, thinks that to prevent destruction of the houses the operation was only that of raising a lofty dyke (as in Holland,) round the existing city.[l]

[f] Bunting's Itinerarie, p. 82, 4to. 1836.
[g] Id. 107, 109, 110. [h] Denon, pl. v.
[i] Rennell's Herodotus, ii. 140, 141.
[k] Alberti, fol. l. a.
[l] Rennell's Herodotus, 140, 141.

Thus is established the general rule of Belzoni, that the sites of the most ancient towns may be known by these moles; and although they were raised about the cities to protect them from the annual inundations, yet they were not limited to Lower Egypt, as appears from the instance of Berenice, on the Red Sea. But these first and ancient cities were, it is said, deserted by their inhabitants, many of them in the time of Cambyses (B. C. 525). The mounds and enclosures fell into ruin, and the consequent irruption of the Nile has obscured the traces of them.[m] But, according to Strabo,[n] this havock was limited to Memphis and Thebes. He quotes Herodotus as saying, that the temples of Vulcan and the Cabyci were *polluted* by him (διαφθειραι). The Father of History[o] only says, that Cambyses derided the images of Vulcan and the Cabyci his sons, whose temples it was unlawful for any but the priest to enter; because these images represented pigmies—the figure-head called Patæci, which the Phenicians placed at the prows of their galleys. These images Cambyses burned, because Herodotus thinks he was utterly deranged. The temples of Thebes he only truncated, or maimed (ηκρωτηριασε).[p] This he did to ruin it as a metropolis; and Strabo says, that in his time it was merely inhabited like a group of villages.[q]

The large overhanging cornice, at least with respect to porticos, may be a denotation of a later æra; for it does *not* occur at the following places *mentioned by Herodotus*, of which the ruins are engraved by Denon. Herodotus lived in the year 484 B.C.

Hermopolis, Denon, pl. XI.
Gournou, Id. pl. XVI.
Memnonium, Id. pl. XVII.
Karnac, excepting at the Propyla, pl. XVIII.
Medinet Abou, pl. XX. XXI.

[m] Sir Will. Drummond, ii. 21. [n] 473 a. ed. Casaub. [o] Thalia, 38. [p] p 816.
[q] Νωνι δε κωμηδον συνοικειταν.

Luxor, pl. XXII. XXIV.
Hermonthis, Propyla excepted, pl. XXIX.
Elephantina, pl. XXXVII.

Whereas it forms a very conspicuous object in the temples known to be more modern, as Tentyra, Apollinopolis [Edfou], Ombos, &c.

Porticoes consisting of columns connected by dwarf walls or panels of about one third their height, each surmounted by a cornice and by a winged globe, are said to prove a more modern date, being never found in the more ancient edifices.[q]

Columns lighter than usual, with capitals having ornaments very much resembling the Ionick volute, are deemed specimens of the latest manner of the Egyptian school, when it was gradually melting into the Roman.[r]

Mr. Hamilton is one of the first writers who thinks that inscriptions commemorating, as supposed, only repairs by Greeks or Romans, indicate, if combined with Greek styles of architecture and sculpture, the first foundation of them in the time of the Ptolemies, or even of a later æra.[s]

The hieroglyphick writing is no proof of ancientry, for it was known and practised, as late as the reigns of the Antonines.[t]

Bas-reliefs, representing battles, sieges, and military incidents, imply remote eras, when Egypt was a warlike and conquering nation, but when it became a Greek or Roman Province, the genius of the sculptor was, says Mr. Fuller[u], cramped and stiffened in the later edifices, by being confined to the monotonous repetition of priests, sacrifices, religious pageants, "*Omnigenumque Deûm monstra.*"

Thebes, which, according to Diodorus, was founded by the last Busiris, [1069 B.C.] beautified by Sesostris and recorded by Homer, is the best study for the ancient architecture of Egypt; and Phylæ, for all the styles in their various æras. From the silence of the Pentateuch, except with regard to brick buildings, and the subsequent translation of Obelisks, Columns, and Monoliths, to the cities of the Delta, from higher parts it may not be too presumptive to think that there were no stone buildings in Egypt till after the time of Moses [1510 B.C.] and that the quarries of Upper Egypt were not worked before that period. It appears from an ancient town[x] described by Belzoni, and consisting chiefly of bricks, that stone-work was intermixed on account of hieroglyphics, figures, and pedestals of columns.

Be this as it may, and believing that Thebes is not older than the time mentioned, yet *there* is to be found the distinction of Egyptian architecture, i. e. majesty. In the Thebaid are repeated (to use the eloquent summary of Col. Light).[y]

"Gigantic masses of stone, colossal statues, columns of immense magnitude, and deep caverns, excavated out of the living rock. At Luxor, the diameters of some of the columns are upwards of eight feet, and their height forty, and they support masses of stone eighteen feet long and six square, which gives to each a weight from forty-five to fifty tons. At Carnac, the ancient Diospolis, a ruined temple was equally gratifying; enclosure within enclosure, propylæa in front of propylæa; to these, avenues of sphinxes, each of fourteen or fifteen feet in length, lead from a distance of several hundred yards. The common Egyptian sphinx is found in the avenues to the south, but to the west the crio-sphinx, with the ram's head, from one or two that have been discovered, seems to have composed its corresponding avenue. Those of the south and west are still buried. Headless statues of grey and blue granite, of gigantic size, lay prostrate in different parts of the ruins. In the western court, in front of the great portico, and at the entrance to this

[q] Fuller, 219. [r] Id. 225. [s] Id. 177. [t] Ibid. [u] p. 183.

[x] Raweje Sotom—For. Top. p. 233. [y] p. 187.

portico, is an upright headless figure of one block of granite, whose size may be imagined, from finding that a man of six foot just reaches to the patella of the knee. Some columns are 11 feet diam. 60 high, others 8 ft. diam. 40 high.

The objects to be noticed in Egyptian Architecture are, TEMPLES, PALACES, TOMBS, PYRAMIDS, OBELISKS, and COLOSSAL FIGURES.

Strabo thus describes an Egyptian TEMPLE. At the first entrance is a court or avenue paved with stones about 100 feet wide, and 3 or 400 feet long, sometimes more. This is called the Dromos. On each side are sphinxes in two rows about 30 feet asunder. After this is one or more vestibules. Next is the Temple, which consists of a large court or ante-temple, and an innermost temple. The latter is not very large, and there is no sculpture in it; or at least, if there is, it is of some beast, but never of the human figure. At the further end of the ante-temple, are a sort of wings of the height of the temple, and the walls as far distant from each other as are the breadths of the foundations of the walls of the temple, and they are so built as to incline towards each other. On these walls are cut very large figures, much like the Etruscan and Grecian works.[b] Strabo joins with Herodotus in saying, that the Egyptians and Phœnicians are the first nations who erected temples; but the Nubian caverns are justly presumed to be the archetypes, as Strabo's description was taken from Heliopolis, which is extinct; but the temple at Edfou (if Apollinopolis, the most perfect specimen of existing Egyptian temples, and as such engraved at the head of this chapter, p. 13,) was conformable to it, and once had a second propylon, and an avenue of sphinxes. These are also to be traced in parts at Thebes, Seboo, and other places.

[b] Rennell's Herodotus, p. 596. The representation of a temple, founded upon this description of Strabo, forms the frontispiece of Brown's Travels in Africa.

An idea may be formed from the plates of Denon of the general plan of the great temples. 1. An avenue of sphinxes. 2. Two colossal figures on each side of a gateway, formed by immense towers of truncated pyramids with overhanging cornices. 3. This gateway led into a court full of columns, and chambers round the walls. 4. Passing across this, the visitor comes to other courts, likewise full of columns, through gateways, ornamented with colossal figures and obelisks. 5. In the centre was the sanctuary, absolutely without light.[c] These sanctuaries often consisted of a single excavated block. They are called Monolithic temples, and one has been described by the ancients at the temple of Latona, as forty cubits broad in front, carved out of one entire stone, and roofed by another. Semiramis is said to have brought from the mountains of Arabia a rock twenty cubits broad, and one hundred and fifty long. Herodotus mentions one more than twenty cubits broad and fifteen long, conveyed from Elephanta by a journey of twenty days.[d] The Monolithic temple, engraved by Denon, is a mere upright parallelogram, with an aperture in the side.[e] Little private sacella, or chapels, were likewise annexed to the larger Egyptian temples.[f]

The temples themselves were only great books, open to respect and adoration. Thus all the places consecrated to public worship are covered with pictures and sacred maxims, within and without. These subjects, which relate to religion, are found under the porticoes, columns, landing-places, and other parts. In the porticoes and vestibules are astronomical subjects, as if the priests wished to procure respect for religion by inculcating esteem for the sciences.[t] According to Ammianus Marcellinus, the Egyptians, fearing lest the remembrance of their ceremonies should perish, through any possible

[c] Denon, ii. 18. [d] Alberti, fol. lxxxv. 6. [e] Pl. xlvi. 3. [f] Id. ii. 9. [t] Id. App. vi.

consequences of the inundation of the Nile, caused these figures and hieroglyphics to be insculped, as a preservative.[u]

In the earliest times they built only sanctuaries, but afterwards added covered porticoes, circumvallations, and galleries, whether to render the ceremonies more august, or to form lodgings for the priests, perhaps the kings.[x] At Philæ two temples have been destroyed, supposed to have been as old as the flood, and two others, still subsisting, have been built with the materials[y]. Mr. Belzoni and Colonel Leake have, from the excavations of Gyrshe and Ebzambul, discovered that the temples above Philæ are of two different kinds, and that the temple at Ebzambul is coeval with the ancient monarchy of Thebes.[z]

Denon, as before observed, has dated the age of Egyptian Temples by their size. The smaller they are, the more ancient. This is denied by Mr. Fuller, as before observed; perhaps the rule was hastily formed from the small peripteral temple at Elephantina, which is of the most remote antiquity.[a] The temple of Latopolis or Esné, the most perfect in proportion and the most pure in execution of all the Egyptian temples, and that of Denderah or Tentyris, are the latest.[b] The peripteral temples are the most elegant which were found in Egypt, and appear to have served for a model of those afterwards erected by the Greeks.[c]

From this account of Egyptian temples, we shall proceed to that of Palaces. Every body recollects Virgil's account of the poor palace of Evander;[d] and it has been presumed that the origin of Architecture, as a science, commenced in the discontent of kings with mean habitations, and that, after improvements first made in wood, stone was adopted, as more noble, and very enlarged dimensions consulted, because implying expense beyond the reach of private persons.[e] Egyptian palaces[f] consisted of moles or causeways, courts surrounded by a colonnade, porticoes, and other assimilations of temples. From the plan of the palace at Thebes in the *Grande Description*,[g] it appears to have consisted of a court, to which was on one side annexed a temple, also of three courts, from whence there was another court filled with columns, then a passage, then a peristyle, then apartments of granite, then a gallery. Nothing architectural can exceed the grandeur of the Hypostile Hall,[h] where it may be supposed that ministers, suiters, and persons on business waited for audience. The *palace* of Medinet Abou (says Denon) or public building, is the only remain which was evidently not a temple, though it was contiguous to one. It has an upper story, windows, small doors, a staircase, very solid balconies, supported by a kind of caryatides, and crenellations, of which no other specimen is known. The most important remain is a peristyle, formed of four ranks of columns placed around the four sides of the court. The columns are 7 feet diameter and 45 high. The Turks have converted this peristyle into a mosque. Near this court are five apartments, two of which appear to have been the treasury. The stone coffers yet remain. The palace

[u] Hist. Ang. Script, ii. 410. ed. Sylburg.

[x] Denon, ii. 19. [y] Id. App. v.

[z] This monarchy is distinct from that of Egypt, but from the note of the Delphin Editor of Justin (p. 4, n. 5.) I do not feel inclined to meddle with the chronology of Egypt.

[a] Denon, App. ii. xvi. [b] Id. ii. 20. App. vi.

[c] Denon, App. ii. xv.

[d] Æn. viii. v. 358, seq. At Acanni and Anemodhuri, Col. Leake saw thatched huts, shaped like a great oval tent [the form of Evander's Palace, engraved by Mazois]. A large post in the middle supported the roof, which sloped to within 4 or 5 ft. from the ground, where a wall of that height, made of pliant wicker branches, interwoven with upright sticks, formed the rest of the structure. Morea, ii. 91 [i. e. our British houses].

[e] Alberti, f. lxxxii.

[f] Probably mere state buildings and national offices, from what is said further on.

[g] A. Vol. iii. pl. xvi.

[h] Id. pl. xii. copied in the frontispiece of the Foreign Topography. That meritorious work called the "British Museum," § Egypt. Antiq. i. 88. says that the Hopostyle Hall contains 134 colossal pillars, 16 each, in 9 parallel rows; that the hall is about 338 f. wide, 170 f. long or deep; because in the oldest Egyptian buildings the width was greater than the length, and the entrance in the centre of the longest side. The area of this prodigious hall is 57,629 sq. ft.

was surrrounded by a wall, of which the upper part is protected by crenellations, similar to those represented in bas-reliefs, over besieged towers. On the side of the palace was a little temple attached to it. Not far from it was a kind of Stadium for races or military exercises. Its form is that of a right-angled parallelogram, three quarters of a league in length, and one quarter broad. The walls of the palace were ornamented with bas-reliefs and paintings on various subjects.[i] Those of apartments for domestic use, says professor Heeren, were painted with scenes of daily life.

Tombs.—The ancient Egyptians, from the monarch to the subject, believed that their souls, after many thousand years, would come to re-inhabit their bodies, in case these latter were preserved entire. Hence arose the embalming and the situation of the sepulchres, in places not subject to the inundation of the river. These tombs at Thebes consist of sepulchral grottoes, made in the side of a hill, from its base to within three quarters of its summit. The lowest are the best executed and the most spacious. The plan of all is nearly the same. A door open to the east faces to a gallery supported by columns or pilasters. At the end of the gallery is a well, which leads to the catacombs, where the mummies were deposited. These walls, from 40 to 60 feet deep, abut upon long subterranean alleys, terminating in a square room, supported by pillars, in which room are still remains of mummies. In the upper gallery are bas-reliefs or paintings on subjects[k] relating to the funeral ceremonies; and every grotto had a ceiling painted in a fanciful manner, much resembling our paper for rooms. The tombs of the kings are particularly noticeable. The ancient road to them has not been found. Every grotto communicated with the valley by a large door. This leads into a succession of galleries, with chambers on both sides. One of these contains the actual sarcophagus, in which was placed the mummy of a king. It retains its cover, upon which is the royal effigy. The grand point of notice, however, in these souterrains is the fresco paintings. They exhibit all the arts of civilization which obtained in Egypt, such as relate to the manufacture and agriculture, saddlery, carriages, pottery, counters for trade, rural employment, hunting, fishing, marches of troops, punishments in use, musical instruments, habits, and furniture. But there also prevails a great bizarrery of subjects, from which the Romans borrowed the grotesque, so commonly found in the pictures of Herculaneum.

The Pyramids prove the affirmations of Holy Writ, and verify the erection of the tower of Babel. The discoveries of Mr. Belzoni have thrown former accounts into disrepute, but have not yet established their real history. That they were both temples and mausolea is conformable to the ancient practice of thus consecrating barrows and sepulchres. In confirmation of the first, Dr. Clarke produces an account of a pyramidal temple of the Moon in Mexico, surmounted by a stone idol of that planet;[l] and the present unfinished surface of the summit of the great pyramid of Gizeh (as it appears in a view given by Sir Robert Ainslie), was probably intended to be the base of a Colossus, but relinquished because it could not be elevated. To this may be added the assimilation of style between pyramids and pagodas. The discovery of the sarcophagus, and the bones of the sacred animal, also show, together with the real and primary entrance, being, as in barrows, at the base, that Herodotus has not erred in calling the pyramid of Cheops a mausoleum. Still the discovery of one at Saccarah, built of bricks containing chopped straw, is not sufficient to vindicate Dr. Clarke in ascribing the workmanship of them to the Hebrews,

[i] Denon, pl. xxi. p. 12. ii. xxvii. xxviii.

[k] I beg here to speak in proper eulogy of [Mr. Upham's] "Tomb of Psammis," as perhaps the most satisfactory and ingenious explanations known of this kind. Lond. 8vo. 1822. See Gent. Mag. 1822, i. 443.

[l] Denon, v. 269.

though they may not be so ancient as barrows.[m] According to Mr. Belzoni, the base (well known to be the size of Lincoln's-inn-fields) is 684 feet, and the perpendicular 456. Denon ingeniously thinks, that the pyramids of Saccarah and Gizeh formed the north and South extremities of Memphis. We find them of bricks, flat and lumpish, the angles curved, obeliscal and conical, in short, merely barrows of architectural construction, and temples connected with them.[n]

The Obelisks are other peculiarities of Egypt. According to Pliny, the Egyptians cut them in imitation of the solar rays; he adds, that the word Obelisk in the Egyptian has that signification, and that Mythres, who reigned in Heliopolis, first ordered them to be made, in consequence of a dream. From this passage it has been concluded that the obelisks are more ancient than the pyramids, and had a more noble object, that of transmitting to posterity the great actions of the kings. Diodorus says, that Sesostris erected two immense obelisks, upon which he caused to be inscribed the state of his finances, the numbers of his troops, and the nations which he had conquered. Strabo, the old priest in Tacitus, who explained the hieroglyphics of one of them to Germanicus, and Proclus, in his commentary upon Timæus, confirms the appropriation to commemorative and historical uses, like those of epitaphs and triumphal arches[o]. Zoega[p] says, there were no trilateral obelisks among the Egyptians, and that there is no certain rule concerning the figure and symmetry of obelisks. They had no relation to funeral monuments, and had no bases. Denon, though duly complimenting the grace and finish of the workmanship in all respects, yet justly rebukes the Egyptians for want of taste, in not disposing them in symmetry and line.

Colossi.—At Easter Island, Captain Beechey[q] saw gigantic busts like those at the British Museum, formed of huge masses of rock.

Gilpin observes, that in the early ages men endeavoured to impress that veneration by bulk and magnitude, which in æras of higher civilization they would attempt by beauty and superiority of execution.[r] Stesicrates, as Plutarch, or Dinocrates, as Vitruvius, offered Alexander to carve Mount Athos into a statue of the hero, which should hold in his hand a city capable of containing ten thousand men.[s] In succeeding ages the Greeks would have substituted for the size the almost divine perfection of the Belvidere Apollo. We have no account of any colossal figures earlier than those which Sesostris placed in the temple of Vulcan at Memphis, of himself and his wife, thirty cubits high, and of his children twenty.[t] Mr. Belzoni and Colonel Leake have discovered at Ebzambul several enormous statues of this kind, some seated. Even to the middle ages tallness of stature was deemed essential to dignity. The sitting attitude was a token of royalty, and dominion in peace—that of Jupiter Pacificus.

The first settlers in Egypt were a colony of Ethiopians, and were Troglodytes, or Inhabitants of Grottoes. But after they had raised mounds and built cities as before described, the form was usually square, and they were surrounded with walls of raw brick, com-

[m] Denon, v. 221, 255, 261. [n] For. Topog. xxxvi.

[o] Enc. v. *Obelisque*.—As to their having been gnomons, it is a mere modern mistake. The figures, placed at the point of the most elevated obelisks are worked, says Winckelman, in a manner just as perfect as those to be viewed near. Upon the prostrate obelisk of the Sun at Rome the ear of a sphinx is finished with such skill, that there is nothing more perfect in Greek bas-reliefs. Modern architects are in the habit of placing obelisks, with incriptions, upon particular spots where some memorable events had occurred; but this is totally against ancient custom,—the Greeks and Romans using for this purpose cippi, or columns without capitals. *Ibid.*—Another deviation of the moderns, evidently in bad taste, as diminishing the simplicity and effect, is placing them upon an elevated base, thus dividing into two pieces that which owes its effect and grandeur to being a whole. They are equally spoiled by placing a globe, or any other object, on the summit.

[p] De Obeliscis, pp. 133—170.

[q] Voyage to the Pacific, i. 56.

[r] Observations on the Wye, p. 154, ed. 12mo.

[s] Alberti, fol. lxxxii. b. [t] Enc. v. *Colossus*.

monly thirty feet thick.[u] These cities were so populous that, at Carræ, if not more than one thousand dead were carried out every day, the place was thought to be in good health. These large cities were divided by numerous canals, not only for the sake of convenience, but that commotions might be more easily suppressed. Seven hundred thousand men, capable of bearing arms, inhabited Thebes alone.[v]

These premises lead us to the Private Houses of the Egyptians. Mr. Salt[x] saw in a tomb at Thebes the plan of a garden and country house, represented to be on the Banks of the Nile, and perhaps a drawing of it may exist. The temples, the palaces, the public edifices, were situated upon the eminences before mentioned, but the habitations of individuals occupied the level of the plain.[y] Denon says, that these houses were built of unbaked bricks, through which they have disappeared[z]. In the *Grande Description*,[a] the plans of the foundations of the houses at Thebes show that they were square, with chambers on the side, in the centre of one of them, columns, and a well with a cistern. This does not coincide with the following accounts. Other authorities say, that even the palaces of kings were constructed with reeds,[b] and such fabricks as cottages and dovecotes appear in the famous tesselated pavement of Palestrina or Præneste.[c] It has been said, that these houses had no windows outside ;[d] nor do any appear in the reed cottages, apparently because they have large doors at the gable end. But the general character of the better Egyptian houses, as represented on the Roman pavement, does not coincide with this account. There the houses consist of one or more towers connected by a wall, like a part of a castle ; and these towers have windows in the upper story, in the modern oriental fashion, like the Anglo-Saxon *solaria* of keeps. The present buildings upon the terrace of the temple at Edfou are of similar construction to these towered edifices upon the Roman monument. These towers must be the houses at Thebes which Diodorus says were four or five stories high[e]. The ancient dovecotes have a conical roof, made entirely of reeds, which roof is full of holes for the convenience of the birds ; and at the present day the ground-floors of Egyptian houses seldom have windows, and the upper story is almost always devoted to pigeons, which are kept by thousands[f]. The only great difference in the modern buildings is the lowness of the doors, which, upon the ancient pavement, are very lofty.

That these passages, founded chiefly upon the figures in the Mosaic pavement, are correct, is proved by Dionysius of Halicarnassus, who observes, that the houses of the first ages commonly resembled towers, which towers are doubtless the high houses of Diodorus.[g] From the ruins of Berenice Belzoni[h] observed, that the people must have lived close to each other, and that the largest houses were but 40 feet in length and 20 in breadth. "Some were smaller, but I made that calculation at the rate of 20 and 40, and I found that the square, or 2000 by 1600 ft. would contain 4000 houses; but as there were spaces of ground without buildings, which may be reckoned half of the town, I account them to be nearly 2000. These people had no need of great sheds to stow coaches, chariots, or any other luxurious lum-

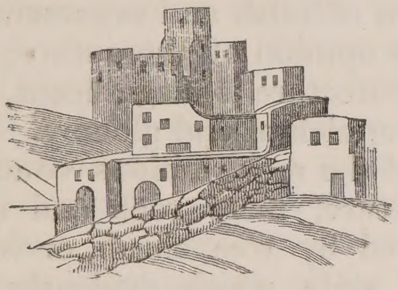
[u] Denon, 33. [v] Alberti, f. lxi. a.
[x] Life, ii. 117. [y] Denon, ii. xxxviii.
[z] Id. ii. 64, 65. [a] A. iii. pl. 16. [b] Alberti, f. xxx. b. [c] Engr. in Montfaucon, Suppl. V. iv. B. 7. c. 5. seq. [d] Alberti, fol. lxii. b.

[e] Browne's Africa, 135. [f] Denon, ii. cxxxi.

[g] Enc. v. *Maison*.—For this Diodorus has been attacked by M. Pauw, very erroneously. The Quarterly Reviewers (for 1818, p. 235) observe, that this style of building in the tower-form seems to have been in ancient times universal in maritime villages and lone houses. M. Pauw has more successfully confuted Pocock on account of his rash affirmation, that the ancient Egyptians lived in tents, a mode of habitation from which they had the greatest aversion, so much so that they would not even permit the Hebrews to encamp in Egypt, because such a plan would bring on the ruin of the provinces. Enc. v. *Maison*.

[h] 330, 335.

ber. Their cattle and camels lay always in the open air, as they still do in all these countries; nor had they extensive manufactories. The only buildings for their commerce would be but a few store-houses; nor could the narrow lanes which were in use in those times, occupy much of the ground." This description coincides with the following huddle of houses which he found at the city of Bacchus. But Finati says, that at Sennaar, the old palace of the kings, is a tall pile of many stories. The Americans' journal says, the centre building is six stories high, with five rows of windows.[i]



Of the interior fitting-up of these houses we may judge from the deal floors, cedar wainscotting and beams, couples of timber, olive door-posts, and folding doors of Scripture[k] with locks and bars[l]. Ceilings of azure, bespangled with stars, so common in our country churches, occur in the sepulchre of Osmandyas.[m]

How the Egyptians and Early Ancients moved and formed such stupendous masses has been often a subject of doubt and admiration, perhaps from want of consideration, how Archimedes made his grand experiments, or how the immense concerns of our dock-yards are conducted. The principles of mechanics are few and simple. Plumb-lines[n], and wheels and axles[o], are mentioned in contemporary writings. Denon says, that the Egyptians began by elevating masses, in which they marked out their architrctural line;[p] and it is certain that at the temple of Hermonthis the sculpture of the capitals has not been finished, so that the pillars were worked after they were put up[q]. The obelisks are described by Pliny[r] as having been brought to Thebes from the quarries by means of a canal. The obelisks were made to rest across the stream upon the opposite banks; vessels loaded with bricks were brought under; the cargo was then taken out, and, the vessels rising, elevated the obelisks. The method employed of moving columns and large stones was by affixing strong iron axles in each end, and inserting them in broad wheels of solid construction. Such was the plan of Ctesiphon and Methagenes, of which Vitruvius gives the account[s]. Such a wheel also appears affixed to the end of an obelisk in Montfaucon's plate[t]. Finati saw on the ridge of the Mokattam a curious picture, which represents the removal of a Colossus as large as those at Thebes, upon a sledge drawn by a multitude of men.[u] This mode of carriage is mentioned by Zoega as preparatory to water carriage. Then a vessel *(rate,* perhaps better translated *raft)* being firmly tied to the shore and a bridge made of strong beams from the extreme edge of the shore, or from steps out in the bank, reaching as far as the ship, any weight, by means of rollers, could be tranferred to the vessel or raft.[x] Herodotus writes, that Cleopas, the son of Rasimita, left steps outside the pyramid, in order that very large stones might be moved by *short beams* and proper engines.[y] The short beam seems to point out the *carchesium,* or *crane* of Vitruvius. Very large stone beams are said to have been placed upon high columns in this manner. Under the centre of the beam they put two cross pieces, mutually contiguous. They then affixed baskets of sand at one end till the weight raised the other[z]. Under the beam

[h] Life, &c. ii. 303.
[i] Foreign Topography, xxxi. [k] 1 Kings, vi. 2 Chron. xxxiv. 11. [l] Nehem. iii. 6, 13, 14, 15. [m] Diodorus, l. i. c. 4. [n] Amos, vii. 7, 8. [o] 1 Kings, vi. 9. [p] Id. ii. 15.

[q] 1 Kings, ii. 19. [r] L. xxxvi. c. 9. [s] Alberti, f. lxxxvi. b. [t] Vol. iii. pl. 60, f. 12. ed. Humphreys. [u] Life, &c. ii. 303. [x] Foreign Topography, xxxi. [y] Alberti, ut supra.

[z] The principle of the gardener's pole for raising water is quite ancient, for it is the Greek τηλωνιον, and the Roman *tollenon,* mentioned by Festus, and Pliny, xix. c. 4. and the Hindoos have

thus raised from its bed they placed a stay or support. They then applied the weights to the opposite end, newly lifted, till it tilted up the other extremity; and so putting another elevator under, they proceeded till the stone was reared into its proper position. It is said, that the stones for the pyramids were brought along artificial causeways;[a] and Pliny adds, that bridges were made of unbaked bricks, till the work was concluded, and then the bricks were distributed for the formation of private houses.[b] M. de Laystorié thinks that the scaffolding of the ancients was formed of ropes,[c] and that such a method might now be very conveniently adopted. Stones were sold ready hewn,[d] and Pliny mentions the process of sawing them (for the saw is seen on Egyptian monuments) by the aid of sand [e], and this process and very form of the saw [f] are still preserved. In ancient representations, upright posts, or capstans, are erected, around which winds a rope, fastened to the block, and the capstan is turned by long horizontal levers.[g] Ammianus Marcellinus, speaking of the erection of the obelisk at Constantinople, says, that there was a wood of machinery, consisting of lofty beams or masts, with which were connected vast and long ropes as thick as network. With these the obelisk was fastened, and by many thousand men, working as in turning a mill, it was placed in its socket [h]. As clearly as we can comprehend this by comparison with the figure, the great number of ropes was intended to prevent a fall; and those, which elevated the obelisk, were strained by the capstan just described, till it was elevated upon its base. A very rude method of fixing upright large stones was, according to some authors, rolling them up an inclined plane, and then letting them fall into the place intended. In Greek work, where the materials were so soft that they would not bear the lewis or forceps, the stones had a horse-shoe channel in the sides, which were made to receive ropes or chains. These, when the stones were raised to their places and adjusted to their positions, were drawn out of the channels.[i] The excellence of the workmanship in the monuments of Egypt is, however, sufficient evidence of the knowledge of the leading necessary machinery, because it is of course antecedent to the invention of finish and ornament.

In the opinion of the author, Egyptian architecture is magnificent, but it is also sepulchral and gloomy. It may be called the mountainous country of Architecture, mere rock and quarry, unrelieved by tree, shrub, or verdure. It is a style which evidently wants something, and always looks incomplete and unfinished. A hero may excite esteem as well as admiration, but a giant only surprises; and the Egyptian massiness, compared with the Grecian Dorick, is a mere colossal Magog by the side of the Farnesian Hercules.

Fashion does not follow the succession to thrones, nor can mere dates and reigns elucidate the transition of the lion's skin, the uniform of Homer's Generals, to Trajan's Ensigns, or show how the ostrich plumes, which Theophrastus [k] and Pliny mention as the decoration of helmets, became the precursors of crests among our nobility, and of the head-dresses of our court ladies. If also History ascends to Mythology, which confuses it, circumstantial evidence can alone lead to justifiable conclusions. This pröemium applies to the styles now to be considered.

II. Babylonian Architecture. This chiefly consisted of enormous cones of brick [l] with no indicia of co-

a transverse beam upon an upright post, with pieces of wood nailed across, at one end a bucket, the other a weight. A man walking along, holding by a rail, sinks or raises the bucket by his weight. Sketches of the Hindoos, ii. 202.

[a] Alberti, fol. lxxxvi. b. [b] L. xxxvi. c. 12.
[c] Magas. Encyclop. t. v. 324. [d] 1 Kings, c. vi.
[e] L. xxxvi. c. 6. [f] Montfauc. vol. iii. pl. 60. ed. Humphreys. [g] Ibid. [h] Hist. Aug. ii. 346.

[i] Stuart's Athens, new ed. iv. pl. viii. p. 9.
[k] Hist. Plant. v. 4. [l] Capt. Mignan's Chaldea.

lumnar architecture; but there were moulds for these bricks, by which means figures and inscriptions were formed.[m]

III. Indian Architecture. The parent seems to have been the Babylonian style, for Professor Heeren deems the first places of Indian worship to have been pyramids, *unde* pagodas, and many of the Nubian pyramids, appear to have been temples, if we may judge from the porticoes which stand in front of some of them. Whether the Cavern Temples are prior, synchronous, or posterior (as Gau) to those of Nubia is not decided. There are certainly many curious points of resemblance between the sacred buildings of Egypt and India,[n] but it is also true, though the circumstance is somewhat frivolous, that the round curled wig, which appears on the coins of the Arsacidæ is also seen upon the head of the *Gana*, or attendants of the Gods at Salsette.[o]

IV. Persepolitan Architecture. Identity of characters with those on the bricks of Babylon, seen on Persepolitan monuments, implies a connection; and of the superior antiquity of the former city to that of Persepolis, there can be no question. But in the latter there is an improvement, because it is stone-work. Mongez contends that the Persepolitan style is one *sui generis*;[p] but does not invalidate an opinion deduced from its leading characteristics, that it was a compound made out of the Phenician, Ethiopian, Egyptian, Indian, and even early Greek styles; for Persepolis, as it is now seen, was not founded till the sixth century B.C. by the elder Cyrus or Darius.[q] It has a great resemblance to the palace of Solomon, according to the scriptural description.[r] Some of the columns are from 70 to 80 feet high, the shafts being fluted to the top, and the component pieces bound by a band of metal. The pedestals are curiously wrought. Some of the capitals are tauriform, and are formed by the heads and bodies of kneeling bulls, and project like brackets to support the entablature above.[s] They are presumed upon good grounds to allude to the celestial bull, or rather to the sun in that prolific sign; for on the antique celestial globes, the sign Taurus was represented having the hind part deficient, as if cut off, like those of the Persepolitan capital. Eratosthenes said this was done to leave room in the astronomic sphere for the constellation called Pleiades, and bulls were often so defined on Greek coins, as on many of Samos.[t] Colossal bulls also occur, and some winged with human faces. These last, by inference from certain passages in the prophets Ezekiel[u] and Samuel,[x] are thought to represent Cyrus himself.

The bas-reliefs are uncommonly interesting, excellently elucidated by Sir Robert Kerr Porter, and proved by Professor Grottefund's translation of the cruciform or arrow-headed inscriptions, to show that Darius was the subject. One of them is intended to represent the feast of the vernal equinox, when the offerings of the Persians were presented to the King.

The bas-reliefs show the ancient method of stringing the bow, and the manner of attaching it without cover to the quiver, which protects the feathers of the arrows from damp. No sword or dagger appears in any one of these armed figures. They were doubtless the *doryphores*, or body-guards. The chariots drawn by bulls, the bulls, &c. the led horse for sacrifice to the sun, the spearmen, and others, resemble the procession of Cyrus at his first great royal sacrifice. The ornamental ball at the extremity of the spear denotes

[m] Archæologia, xiv. pl. x. p. 56. [n] British Museum, ut antea. Foreign Topography, p. 249.
[o] Gough's Salsette, plate vii. p. 20. See too Bombay Trans. iii. 279, 295. This curled wig is also found on a Persepolitan bas-relief, engraved Archæologia, xiv. pl. 57.
[p] Mem. Instit. iii. 212-302. [q] Ælian, Justin, &c. [r] 1 Kings, c. vii.

[s] Mongez, Franklin, &c. Foreign Topog. 200.
[t] Stuart's Athens, new edition, iv. Delos. 26.
[u] i. 7, 9, 10. [x] vii. 4.

the *melophores*, or thousand guards of Xerxes, who bore at the end of their lances apples or pomegranates of gold.

Among the bas-reliefs are also, 1. the king seated on a chair of state, with both feet resting on a footstool. The last appendage distinguishes great persons in Egyptian, Greek, and Roman monuments, with very few exceptions. 2. A hero combating with wild beasts. Sir Robert Kerr Porter supposes this figure to represent Darius Hystaspes, or his son and successor Xerxes, and the beasts to be allegorical symbols of certain countries subdued by them. This is questionable; for Mosheim says, that Mithras first signalised himself by ridding Persia of wild beasts; and the combats of men with beasts, and lions tearing bulls, may allude to this fact; for St. Croix admits that the benefits of civilization were probably alluded to in the Mithraica.[y] The beasts are rampant, the figure holds them by the tuft of hair above the forehead, and then stabs them in the abdomen. This is an attitude, which, with the substitution of the fore-lock for the beard, illustrates David's mode of killing the lion or bear, "When he arose against me, I caught him by his beard, and smote him and slew him."[z]

Doors and windows occur of granite, of black marble polished like a mirror, cut out of a single stone, and adorned with inscriptions and different mouldings. The principal doorway and high marble windows are yet in their places; their lofty entrances and perpendicular jambs resembling, though with the finest workmanship, the Druidical monument of Stonehenge. The frames of the doors have all one sort of bas-reliefs, namely, a royal personage, followed by two attendants bearing an umbrella and a fly-chaser; the use of the umbrella being regarded in Persia as a privilege of royalty alone. The king holds in one hand a lotos, in the other a sceptre.

Ceilings appear, and have commonly in relief a man holding a circle, borne upon a winged object. M. Sacy, from the Persian mythology, and the occurrence of this figure upon coins, makes it a spiritual being, called *Farouher*, meaning the principle of sensation. It resembles, though not in the beetle form of the body, the hieroglyph called by Kirchur *Anima Mundi*.[a]

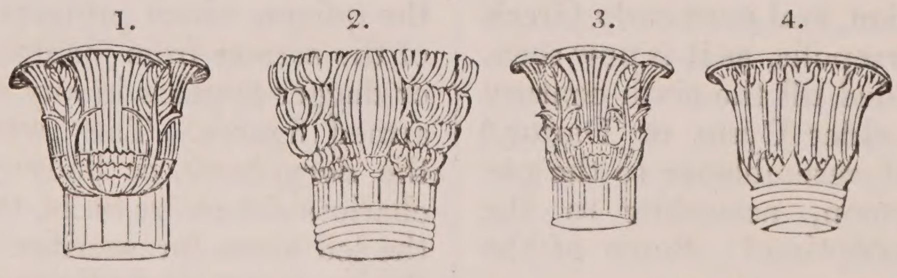
Cornices.—Very superb ones appear in the portals.

Terraces, or *esplanades*, ascended by staircases, and basement stories, here first appear.

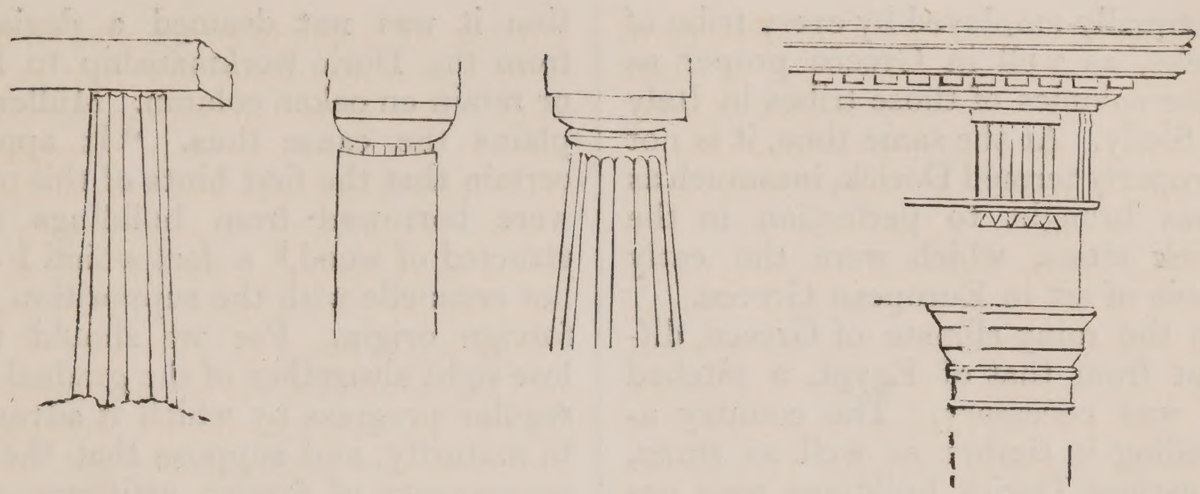
Persepolis is an Asiatic City, consisting of stages of platforms, the palace or citadel being the centre or highest.

[y] Classical Antiq. [by T. D. Fosbroke] in Lardner's Cyclopedia, No. 47, pp. 50, 51. [z] 1 Sam. xvii. 35.

[a] Engraved in Townley's Maimonides, 336.



1. *is the capital from whence Denon erroneously presumes that the Ionick volute originated.*
Nos. 2. 3. 4. *he makes the most ancient capitals; but qu.?*



Specimens of Dorick Columns.

CHAPTER III.

GRECIAN AND ROMAN ARCHITECTURE.

WHENEVER (says Montesquieu) there are things to be seen in succession (as in the Egyptian and Gothic styles of architecture), there ought not to be symmetry, because it destroys variety; but in objects which we see at one glance (as in the Grecian style), there ought to be symmetry, because it includes the whole at once.[a]

Greece, excelling in intellectual powers, especially studied the works of the Assyrians and Egyptians, but, being inferior in wealth, endeavoured to exceed them in skill and taste.[b] The Orientals, it has been observed, never carried any art to perfection, because they never would confine themselves to rules; and Greece is regarded as the cradle of fine architecture for the following reasons.[c] Either the rules followed by the Egyptian Architects are not come to our knowledge, or the remains of their edifices, remarkable only for their grandeur, but deprived of ornaments, do not affect us as agreeably as the monuments of ancient Greece. What induces us to think that we owe to the Greeks the true proportions of architecture, are the Dorick, Ionick, and Corinthian orders, which we derive from them. The Romans have only produced, in fact, two orders, which are but an imperfect imitation of the first. Hence both of these nations used a similar style of architecture.

As to Vitruvius, there is no example in ancient architecture, which perfectly coincides with the rules laid down by him; and no reliance can be placed on his authority, except he quotes more ancient writers, or names the examples on which he founds his principles.[d] It is therefore hazardous to treat him as oracular upon the subject, and recourse must be had to authors of (to borrow an appropriate term) "Stylobate" character.

The DORICK is the first order properly so denominated. The specimens seen in Egypt may be confidently ascribed to the Ptolemaic or Greco-Egyptian æra. This order of architecture (says Col. Leake),[e] although styled Dorick, is in fact the European Greek, in contradistinction to the Asiatic Greek called the Ionick. It was invented in European Greece, about the same time that the Ionick was produced in Asia, and

[a] On Taste, p. 39. [b] Alberti, f. lxxxii.
[c] Encycl. des Antiq. v. *Architecture.*

[d] Stuart's Athens (new edit.) iv. 8, 9.
[e] iii. 269.

was equally employed by every tribe of Greeks, as well in Greece proper as by the colonies of those tribes in Italy and Sicily. At the same time, it is not improperly termed Dorick, inasmuch as it was brought to perfection in the Dorick cities, which were the early schools of art in European Greece.

In the rainy climate of Greece, different from that of Egypt, a pitched roof was necessary. The country abounding in timber as well as stone, the earliest Dorick buildings were naturally formed of the material more easily wrought, and hence the temple of stone was an imitation of a construction in wood. This all the details in Dorick architecture tend to prove. Upon the whole therefore it may be concluded that the Dorick order arose as soon as internal tranquillity had followed the settlement of the Heraclidæ in Peloponnesus; and that it arose in those cities which were the earliest seats of art in Greece, namely, Sicyon, Corinth, and Argos. As a proof that the first temples were built of wood, there still remained in the time of Pausanias, the ruins of an oaken temple at Mantineia of extreme antiquity, and the oaken column in the opisthodomus of the Heræum of Olympia, if not actually a relic of a more early wooden temple of a small dimension, was at least a memorial showing that the most ancient Heræum had been constructed in that material. Three centuries are not too much to allow for the space of time which elapsed between the first conception of the Dorick temple of wood, and its execution in stone of the dimensions of the extant columns of Corinth.[f]

Col. Leake has not noticed a passage from Pausanias,[g] from which it appears that through indifference or substitution it was not deemed a deviation from the Doric workmanship to have or retain an oaken column. Muller explains the cause thus. "It appears certain that the first hints of this order were borrowed from buildings constructed of wood,[h] a fact which I cannot reconcile with the supposition of a foreign origin. For we should thus lose sight altogether of the gradual and regular progress by which it advanced to maturity, and suppose that the improvements of foreign artificers, with their peculiar principles, and those of native architecture, looking only to the original structure of wood, were blended, or rather violently confused together. Could any thing be more natural than that the long surface of the principal beams should be imitated in stone, that the cross-beams with the Dorick triglyph should be laid over these, the intervals or metopes being by degrees covered with marble, whilst the cornice, in imitation of carpenters' work, was allowed to project in bold relief? The roof perhaps was for some time allowed to end in a slope on each side; Corinth was the first place where the front and hind part were finished with a pediment; the tympanum being adorned with statues of ancient claywork. Such was the origin of the Dorick temples.[i]

Of the three Greek styles, especially the principal or Dorick, the distinctions of æra are easily acquired.

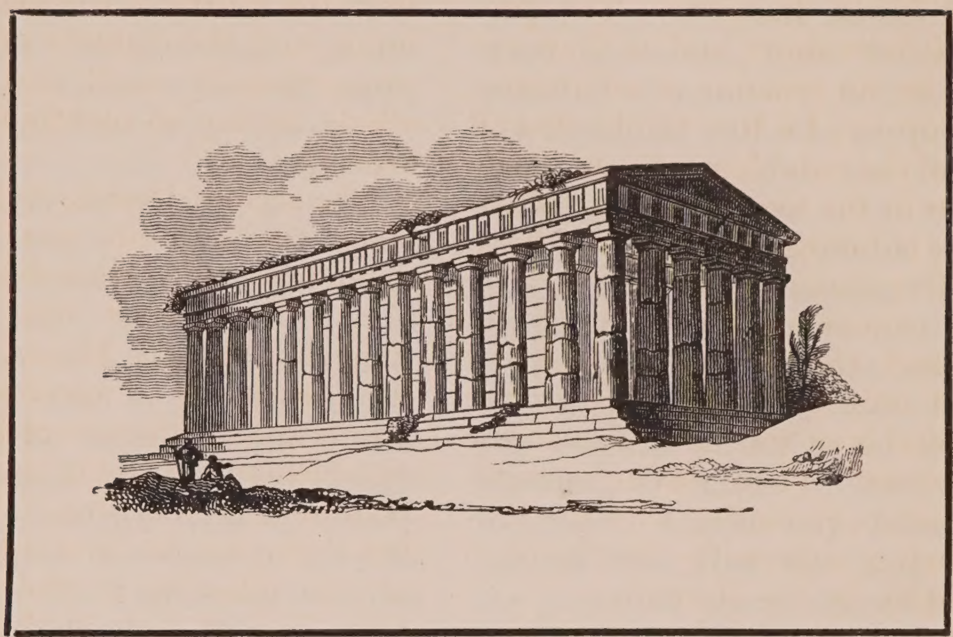
The Dorick order is discriminated by three various styles; the general rule is, the shorter the column the more ancient. But the styles admit of determinate characteristics.

[f] Leake's Morea, iii. 271.

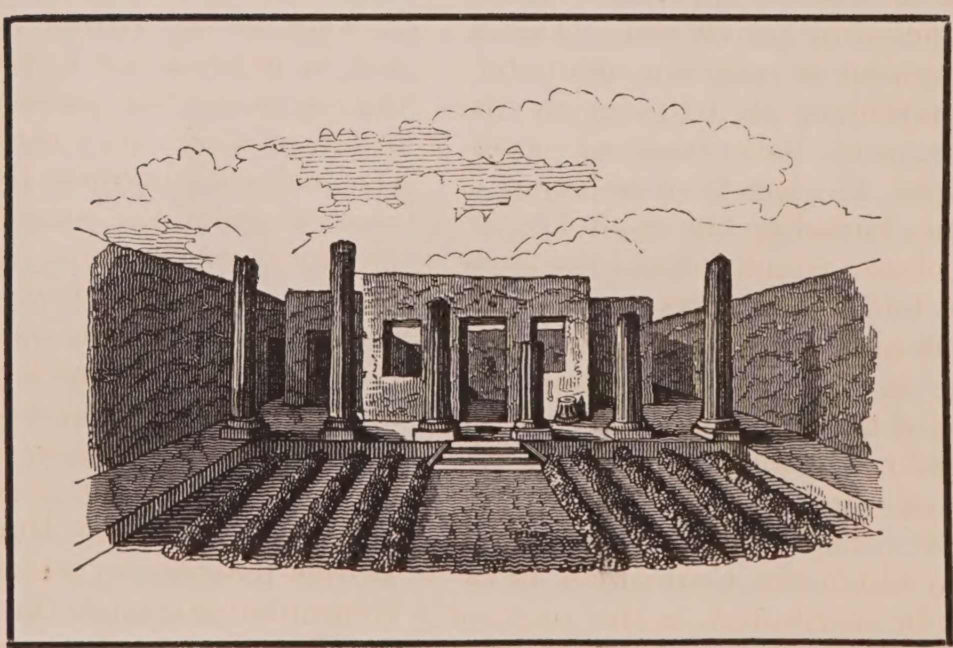
[g] Speaking of a temple built by the Scylluntii, he says, Εργασια μεν δη εστι του ναου Δωριος κιονες δε περι παντα εστηκασιν αυτον, εν δε τω οπισθοδομω δρυος ο ετερος των κιονων εστι.—p. 163. ed. Sylburg. Wooden pillars of *almug* (i. e. as presumed, *cypress*) trees for the house of the Lord, are mentioned, 1 Kings, ch. x. v. 12.

[h] At Athens the triglyphs were always called Δωρικαι τριγλυφοι, Eurip. Orest. 1378; in which passage the original ones of *wood* are clearly marked by the apposition of κεδρωτα τερεμνα. Also the Δωρικον κυματιον, i.e. the "hollow," received its name from its use in this style of building, e. g. under the cornice; and the Λεσβιον κυματιον, the "ogee," was borrowed from it by the Æolians, among whom the Lesbian style of architecture (Λεσβια οικοδομη) was native, which required a very moveable plumb-line or κανων. Aristot. Eth. Nic. v. 10, 7, and Michael Ephesius ad loc.

[i] Muller's Dorians, ii. 275.



TEMPLE OF THESEUS AT ATHENS RESTORED.



HOUSE AND GARDEN NEAR THE TEMPLE OF ISIS AT POMPEII.
(LIKE A MODERN ONE.)

From Archæologia, iv. *p*. 164.

Contrast of the Temple of Theseus, showing the fine effect of the Dorick, and of a House at Pompeii, showing that effect is destroyed.

The earliest style occurs at Thoricion and Corinth. The columns of the first have no bases, being simply placed upon a flat band of marble not larger than their lower diameter. The proportion was very short, and, as there appeared to be no remains of architrave, frieze, or cornice, Le Roy thinks that all the parts of the entablement were made of wood, as in the first ages of architecture.[k] The columns are plain, and have less than five diameters in height. The capital is ornamented with very flat flutings; and the echinus is not cut round, but only bevilled.[l] The square of the capital is of the same size as the lower diameter. There was no astragal, that ornament originating with the Ionick, and being apparently first applied to the Dorick by the Romans.

The second set of columns is taken from a very ancient temple at Corinth. The columns are extraordinarily short, and monolithic, certain marks of their antiquity. They are only 22½ feet high, and six diameter; which gives only four diameters for the whole height of the column, including the capital. The intercolumniation is only one diameter; and the entablement, to judge by the architrave, must have been of prodigious height, not less than half that of the column, including the capital.[m] An interior column which formed the angle of the second portico has no capital; and it was higher than those in front, as usual in very ancient temples.[n] The style of these columns differs from the preceding in the flutings of the echinus of the capitals being more rounded.[o] The period (says Col. Leake) to which the Corinthian hexastyle can be attributed, is the reign of Cypselus who ruled at Corinth 633 B. C. The largest specimen known is the Temple of Agrigentum in Sicily, where the diameter of the columns is 13 feet, and the flutings large enough to receive a man. In fact this temple and the remains at Pæstum and Athens, where is the best style, seem instances of the commencement, the improvement, and the perfection of this order. A more modern date, as at Nemea, is denoted by an entablature of less than the fourth of the height of the column, and the capitals of the columns proportionally small and narrow; the whole having an inelegant and meagre aspect.

The second Dorick style commences when the column was fixed to six diameters by (according to Vitruvius) the Greeks who passed from Athens into Asia Minor. The temple of Theseus is a specimen. The columns are six diameters high, and the entablement a third of the column. The pediment is very low. At this period the triglyphs, &c. first appear.[p] There are no pilasters in the interior; only four (one at each angle) of the exterior. The breadth of these pilasters is not equal to the diameter of the columns; and they further differ from these columns by the form of their capitals. The Greeks did not make any use of them in their decorations; and it were to be wished that they were not in general use everywhere, particularly under the peristyles, when the order, of which they are formed, is not very colossal, because they put the architect under the necessity of making the doors or windows small, and the cornice very mutilated, or of having the intercolumniations too large. The Greeks were particular in placing a multiplicity of columns around their temples, very close to each other, because they thought it conferred more grandeur; but the Romans in their Dorick temples, by widening the intercolumniations, made the façade meagre, and ill-suited to the masculine character, which ought to distinguish the Dorick edifices.[q] The date of this temple is the tenth year after the battle of Salamis, i. e. 2291 years before our present æra. Dr. Clarke says, that the Dorick is in its perfection at Pæstum; and that the temple of Theseus is more in the style of Pæstum than of the Parthenon. Like all pillars raised ac-

[k] Le Roy, Ruines de Grece, i. p. 4 [l] Id. ii. p. 2. [m] Leake, iii. 275. [n] Le Roy, i. 42. [o] Ib. p. ii. 6.

[p] Le Roy, pl. ii. p. 6, seq. [q] Ib. ii. 7.

cording to the most ancient Dorick style of building, they are without bases or pedestals.[r] Pæstum has the unique distinction of Dorick columns with *twenty-four* flutings, the usual number being twenty.[s]

The third Dorick commences when the columns were above six diameters in length. The temple of Augustus at Athens is remarked, by Le Roy, to be the source of all the changes which the Romans made in the Dorick order,[t] as to the proportions which had been in use from the time of Pericles. The difference between this style and the ancient Dorick is this;—the shaft of the column diminishes less;[u] the echinus of the capital is more rounded, and has three small annulets between that and the shaft. The entablement is lower, and the cornice more salient and fuller of mouldings. The degenerated Roman Dorick is taken from the Theatre of Marcellus.[x]

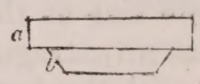
This order is so frequent in Grecian monuments, that it is advisable to notice its distinct parts.

Columns, distinguished from others by having flutings without intervals,—too meagre for the intercolumniation, and entablements too high and too heavy, bad Roman style,—slender, with meagre epistylia, and capitals too small for the height,—largest known 7 ft. 3 in. diameter,—without bases or pedestals (the instance at Agrigentum quoted by Mr. Hughes being possibly of subsequent date), but resting upon podia or stylobates,—constructed so as to contain cippi or inscribed slabs, not bevelled, but so contrived as to have a polygonal surface.[y]

Flutings. Col. Leake says, that the only measurable dimension of the short column is the chord of the fluting, which exceeds a foot, and, according to the usual number of flutings in the Dorick order, would require a shaft of almost 7 ft. in diameter. (i. 30.) Twenty flutings is the usual number; but some occur in columns of small proportions, with only fifteen; others with sixteen or twenty-four[z] (ii. 278); but the sixteen applies only where the columns are small and elegant, the twenty-four where, as at Pæstum, they were more robust.[a]

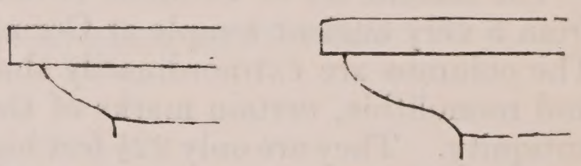
Capitals. The following short diagrams are necessary to understand the subsequent matters.

The echinus is the second member of the capital: thus, *a* is the *abacus;* *b*, the *echinus.*



No. 1 is the ancient capital. No 2 more modern.

1. 2.



We hear of some of a spreading kind, with an echinus forming a very acute angle with the plinth. Such are those of Sicily and Pæstum; others are much more obtuse.[b] In the ruins of Sunium was found a small capital of a curious form, where the *Hypotrachelium*, or annulet, was in the middle of the echinus of the capital, instead of being under it.[c]

Cornices and Entablatures.—The entablature is the ornamental top finish, like a mantelpiece, and consists of an *architrave*, the lower moulding, the *frieze* or middle, and the *cornice* or upper compartment. The stones used at the temple of Agrigentum are of extraordinary length, weighing about ten tons three quarters each.[d] And at Kushunlu Tepe, Dr. Clarke saw the cornice of a Dorick entablature, of such a prodigious size, that there was nothing like it at Athens.[e]

Bases, Pedestals. Not to have bases or pedestals was the ancient style, but we meet with a remarkable exception.

r Travels, vi. 229. 293. s Wilkins's Magna Grecia, p. 60, where an excellent account of Pæstum. t In a paper read before the Institute, M. Bury observes, that the little Dorick Temple of Hercules at Deri forms the transition from the Greek to the Roman Dorick. Magas. Encycl. T. v. 320. u Le Roy, ii. 13. x Id. ii. 13 seq. y Foreign Topog.

z For. Topog. a Stuart's Athens, new edit. iv. 8. b Leake, i. 134. c Dodwell's Gr. i. 544. d Stuart's Athens, new ed. iv. 8. e For. Top. 138.

Podia or substructions were annexed to all the Dorick temples in Italy and Sicily; but at the large temple of Jupiter Olympus at Agrigentum, there was a podium raised on four steps, and a complete base was added to the columns; new features unexampled in this style of architecture, but admirably suited to the increased scale and dignity of the order employed in this temple.[f] With attic bases it is a Roman style.

INTERCOLUMNIATION, among the Greeks was generally greater in width than the diameter of the column; the most regular and graceful, two diameters and a quarter of the column. But at the Dorick temples of Cadachio in Corfu and at Cnidus, and the portico of Philip of Macedon at Delos, the intercolumniation exceeds even the Diastyle.[g]

In short, Le Roy lays it down as a general rule that where there is no indication of pavement, architraves, friezes, or cornices, and the columns are very short, the circumstance denotes the very first æra. He is speaking of Thoricus; and The Unedited Antiquities of Attica observe concerning the same place, that the central interval between the columns of the fronts was enlarged, after the usual manner of the Greeks, when the destination of the building commanded a wide approach.[h] A heavy entablature had a fine effect in the colossal orders. They were superseded by arches in the time of Constantine. In the Dorick buildings in general the roof terminates in a *stillicidium* and dripping eaves; but in the ancient style the *sima*, or upper moulding of the pediment cornice, continued along the flanks, and a channel was hollowed in it for the purpose of receiving the rain, which fell upon the roof. In this member of the building, lions' heads are sculptured in bold relief, through the perforations of which the water effected its escape. It was a Grecian fashion to make them of terra cotta; in some instances of marble, to paint the moulding of cornice and the cymatium red, because, where the colour has been applied the parts are prominent, and the corrosion of the surface is by this measure prevented. Epistylia over the columns of the angles, jointed diagonally, never occur among the Greeks.[i]

It would be easy to exhibit the differences of the three styles to a further extent by minute variations; but as this is not an architectual investigation, it is sufficient to establish easy and simple modes of discriminating the æras of Dorick architecture. In short, there need only be recollected, for the use of antiquaries and travellers who wish merely to know the age of the structures in question, the following simple rules.

The earliest Dorick column is short, being less than five diameters.

The second Dorick commences when the length of the columns is six diameters.

The third and degenerated Dorick is known by being more than six diameters.

The next order in origin is the IONICK. Palladio says that it had its origin in Ionia, a province of Asia, and that the temple of Diana at Ephesus was built of that order. It is said to be an Ionian invention, in order to assimilate the elegant proportions of females. Hermogenes (says Vitruvius) adopted it, because it enabled him to vary the intercolumniations, the height of the column being more, as these were closer, viz. ten diameters in the Picnostyle (or intercolumniations of one diameter and a half); eight diameters and a half in the Diastyle and Eustyle (or space of three diameters or two and a quarter); nine and a half diameters in the Systile (or interval of two diameters); and in the Areostyle, where they were very distant, the columns were eight diameters. The ancient bases of this order have no square plinths underneath them, a fashion which Le Roy suspects

f Stuart's Athens. iv. 8. g For. Topog.; Stuart's Athens, new edit. iv. 5. h For. Top. 302.

i For. Top. 302.

not to be older than the time of the Roman Emperors. The ancients used a similar base, both in the Corinthian and Ionick.[k] The capitals of the Ionick order, however, varied very much.[l]

Col. Leake calls this order the Asiatick Greek. The finest existing specimen is the Erectheum at Athens. The extraordinary perfection of the workmanship in the frieze, cornice, capitals, and entablements exceeds the delicacy of turners' work in ivory. At Sart (*Ol.* Sardes) is another fine instance; the shafts of the columns are fluted, and the capitals are designed and carved with exquisite taste and skill. At Vitulo (*Ol.* Œtylos) Mr. Walpole saw volutes and ornaments beautifully executed, and different in some degree from any he had seen elsewhere. The chord which encircles the neck of the column is continued in a sort of bow-knot round the succession of the volutes at each side of the capital, and is very finely carved. It is thought that the floral ornament called the Anthemion (see Frontispiece) on the hypotrachelion or neck of the columns at the Erectheum was of oriental introduction, and had primarily a symbolick meaning. Various have been the origins ascribed to the volute; but the best is that it was derived from the horns of rams at the corners of altars. Those at the Erectheum are thought to have been enriched with some metallic ornaments. The modern short capitals occur at Eleusis, and in the Temple of Fortuna Virilis at Rome. In the temple of Ilyssus at Athens, there is a shorter Ionic, in beautiful proportion, between the Dorick and Corinthian. The capitals are larger, to correspond with the entablature; the bases have no plinths; and the echinus (or eggs and anchors) is contrary to the present custom, continued under the volutes, quite round the capitals. These distinctions denote one of the earliest examples of this order. At Eleusis the bases are formed out of square blocks; but the interior Ionick columns of the Propylæa at Athens did not stand on pedestals, but on Attic bases.[m]

This order, which was the mean between the severity of the Dorick and delicacy of the Corinthian, was used in the temples of Juno, Diana, and Bacchus, as giving a just mixture of elegance and majesty.

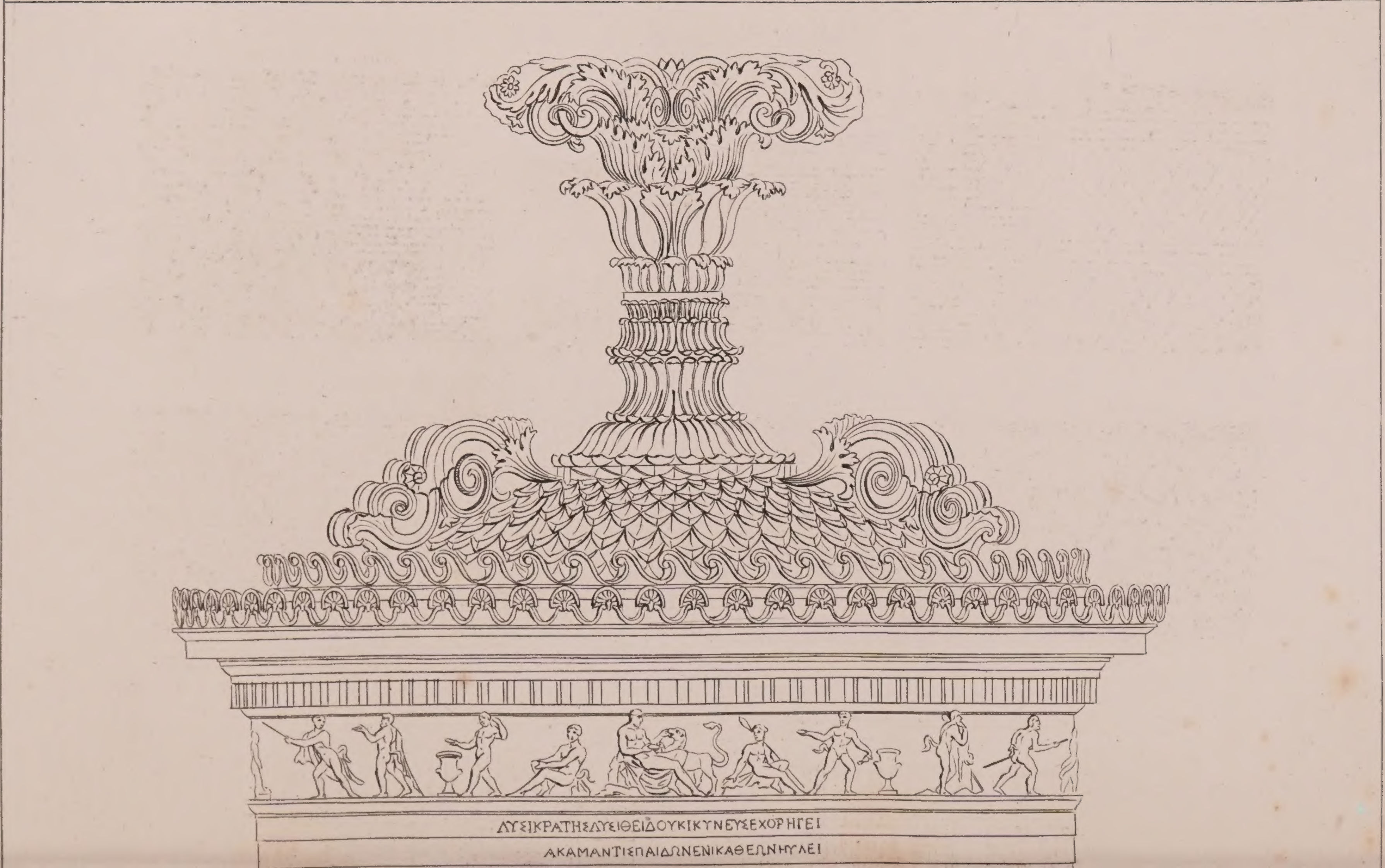
Corinthian order.—Vitruvius ascribes the invention of the order to Callimachus, who lived about 540 B.C. and formed the capital from the accidental sight of a basket, around which the acanthus had raised its leaves; and Mr. Burton[n] saw at the Farnese Palace a fac-simile of such a basket carried by a sculptured figure.

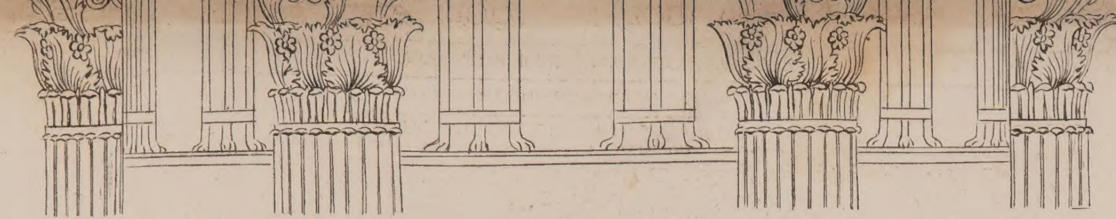
In the church of Saint Demetrius at [the Bœotian] Thebes (says Dr. Clarke) may be seen the rarest specimen of architecture in Greece; several beautiful capitals of that most ancient and chaste pattern of the Corinthian order, which is entirely without volute at the corners, and has a single wreath of the simplest acanthus foliage to crown its base. There is not in Europe a single instance of this most elegant variety of the Corinthian in any modern structure. In fact, it is only known to those persons, who have seen the very few examples of it which exist among the ruins of the Grecian cities. There is no trace of it among the remains at Rome, yet in point of taste it is so exceedingly superior to the more ornamented and crowded capitals, which were afterwards introduced, that both the rival *connoscenti* at Athens, Lusieri and Fauvel, have designed and modelled it, and they have spoken of its discovery, as forming an epocha in the history of art. In one or two instances the attention

[k] Le Roy, pl. xix. [l] Ibid.

[m] The attic base consists of a plinth, two toruses, and scotia, and is properly placed under the Ionick and Composite; but it accompanies all the orders except the Tuscan, which has its peculiar base. (Evelyn's Miscell. 376.) Palladio says (l. i. c. 17,) that this base differed in the Corinthian order from that which was used in the Dorick; and Evelyn adds (Miscell. 375), that the pedestals or bases were among the ancients square alike to all the orders, and only reduced to proportion and grace by Palladio and the moderns.

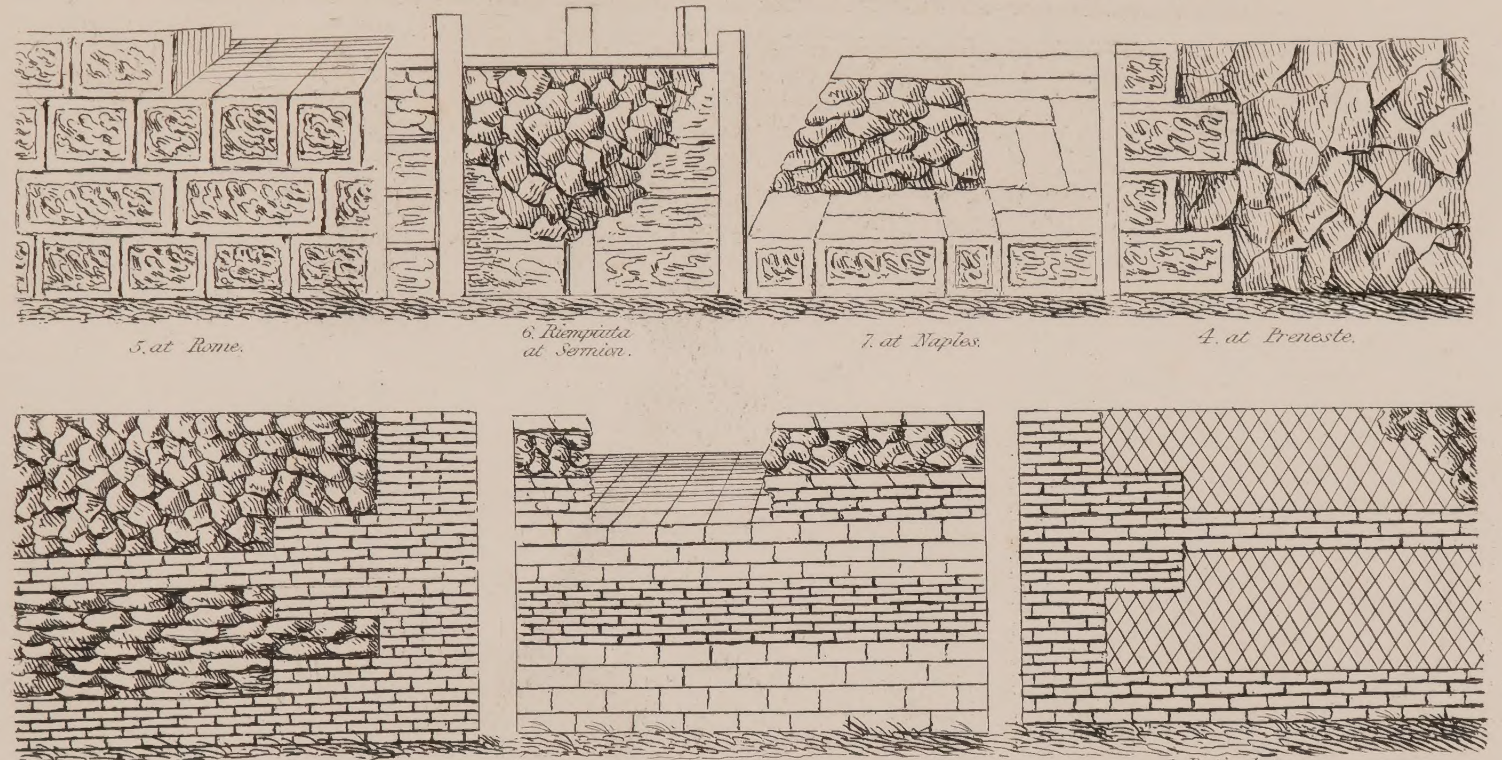
[n] Rome, i. 178.


ΛΥΣΙΚΡΑΤΗΣΛΥΣΙΘΕΙΔΟΥΚΙΚΥΝΕΥΣΕΧΟΡΗΓΕΙ
ΑΚΑΜΑΝΤΙΣΠΑΙΔΩΝΕΝΙΚΑΘΕΩΝΗΥΛΕΙ



CHORAGIC MONUMENT OF LYSICRATES, OR LANTERN OF DEMOSTHENES.

as Restored by Stuart.



ROMAN WALLING. P. 38.

I Mills. Sculp. 1823.

of the ancient sculptor to simplicity has been so severe, that even the edges of the foliage have not been ruffled (to borrow from the Builder's Vocabulary), but expressed in gross; and consequently the admirers of excessive minuteness in the details of little parts will call such capitals unfinished; although the grandeur of design, when viewed at the distance in which such objects were intended to be seen, especially in the majestic temples of Greece, be thereby considerably augmented. It is to this cause that the Dorick in buildings of so much vastness, owes its superiority over all other orders of architecture; to that simplicity, which is the very soul of grandeur, where nothing that is little can be tolerated for an instant. Excessive minuteness of design may suit the puny imitation of Grecian architecture seen in the buildings of modern cities; upon the same principle that it is allowable in a piece of Chinese carving in ivory, because works of this kind are intended for a small scope of observation, but when minuteness is introduced into the vast features of a gigantic style, it becomes superfluous and contemptible.[e]

The Editors of the new edition of Stuart's Athens say,[f] that the form of the early Corinthian capital is analogous to that made by the lotus in Egyptian architecture; but Col. Leake calls one of these primitive capitals only a variety of the Ionick, with helices and leaves of acanthus.[g]

The finest specimen of the next kind of the Corinthian is certainly that of the Choragic monument of Lysicrates, of which a copy from Stuart is here exhibited. The roof, an imitation of a thatch of laurel-leaves, occurs in a tomb at Rhenea in Delos,[h] and in a cave near the Pyramids, has been found a singular roof carved in imitation of layers of date-trees.[i] Le Roy says,[k] that the Greeks employed this Order in edifices of the highest magnificence; but if so, probably not till after their subjection to the Romans. The Corinthian column of the reign of Adrian retains the Attick base, but places it upon a plinth.[l]

At Delos we find columns fluted only in the upper part; and at Mylasa elliptical shafts.[m] At Bassæ from the concave surface of the abacus, and indications of a springing of the cauli-coles, the pattern seems much removed from what we may suppose to be the primitive form of the Corinthian capital found by Stuart at the Temple of the Winds [as a clepsydra has been called], and of which numerous examples and varieties are found at Athens and throughout Asia Minor.[n] The Romans, with whom it was the favourite order, made the capitals exceedingly rich. The flutings are distinguished from those of the Doric by having sharp instead of flat edges. The entablature is generally a fourth of that of the column, or ten diameters. Alberti[o] says, that the Corinthian architects used both the Ionick or Dorick base at option; and added nothing to the *opus columniationum* but the capitals.

In short, the grand distinction of Architecture before the reign of Adrian is, according to Le Roy,[p] that the old columns had no plinths in the lower part, and that the frieze and architraves are very high, and the cornices very low[q]

It is to be repeated, that no plinths below the base are to be seen in the Ionick of the Erectheum, or the Corinthian of the Choragic monument of Lysicrates, or the Isle of Delos.

Of the Tuscan Order it is only necessary to say, that it is a bastard corruption of the Dorick, originating with the first Grecian settlers in Italy.[r] The only remains, *it has been said*, are a single column, at the Emissario in the Fucine lake. Etruscan columns, with their bases, are seen upon an ancient patera.[s]

[e] Travels, vii. 76 seq. [f] Vol. iv. § Grecian ornament, p. 12, note [h]. [g] Morea, ii. 5.—Classical Antiquities, i. [h] Stuart's Athens, new edit. pl. iv. f. 19. [i] Life of Salt, ii. 93. [k] Pt. ii. 20.

[l] Le Roy, pt. ii. p. 21. [m] For. Topog. [n] Stuart's Athens, new edit. iv. pl. ix. p. 17. [o] F. ciii. b. [p] Ibid. 34. [q] Ibid. [r] Le Roy. [s] Dempster, Etrur. t. i. pl. 7.

But Evelyn places in this class the Trajan, Antonine, and Theodosian columns.[t] If so, it must have been very popular for such commemorative memorials. From the wide intercolumniation enabling the architraves to be of wood, it was very convenient for the passage in and out of carts, and other country conveniences.[u] It has been said that the Etruscans put a round, not a quadrangular base to their columns; but Alberti says he never saw an instance of it in the works of the ancients, except in the porticoes of round temples.[x]

The Composite, first made a distinct Order by Serlio; but Burton[y] presumes only a Greek variation, which, it is probable, did *not originate* in the Arch of Titus.

The most beautiful kind is that which is composed of the Ionick and Corinthian;[z] and at Mysenum in Italy is a fragment of a cornice decorated in the richest luxuriancy of this order: the Romans, however, sadly disfigured it by tasteless interpolations. Columns of it without flutings are supposed to be of the age of Dioclesian. The intercolumniation was in Picnostyle.[a]

At Torre, in Pietro, has been excavated a singular temple. None of the eight columns which support the roof belong to the five Orders of Architecture; exclusive of which, it was supposed that the art could not find correct proportions. Such, however, was the talent of the artist, that he found a different style for each of the eight columns, and they all, in spite of the whimsicalness of this invention, are in a pure taste, and exquisitely finished. It may be thought that there is something Indian in the conception.[b]

Thus it seems that the Romans spoiled the fine taste, judgment, and simplicity of Greek Architecture, by introducing absolute barbarism, as in the Tuscan, or petty gaudiness, arising from the *l'ennui du beau*, as in the Composite. This point is well illustrated in the following excellent comparison between Greek and Roman Architecture.

"Yet some columns, peculiar to Greece and her Colonies, are not to be found in any instance of Roman Antiquity. The purest specimens of the Dorick Order vary from the early columns of Corinth to the later of Athens from four to six diameters in height; but these, it should be remarked, were used in public edifices, where grandeur of character and solidity of effect were required. The remains of the Peripteral Temple approach the earliest proportions. In some instances this order at Pompeii is as slender as eight diameters; but the Greek character of the detail is always preserved, and it has no base. Barbarously executed, a curious method of ornamenting the capital may be observed in some of the columns of the Forum.

"Whatever was the original form of the Ionick capital, it is certain that the most important specimens ever executed still remain upon the shores of Asia Minor, where the fronts and flanks are different in their form. At the Temple of Apollo at Phygaleia, older than any of these, every face is made to correspond—a practice coinciding with most specimens of this Order at Pompeii, and to which the Athenian Architect was obliged to resort at each angle of his building.

"The Corinthian can hardly be called a Greek Order; and its proportions seem to have been so far misunderstood at Pompeii, that its last Ædile, accustomed to an eight diameter Dorick, allowed a colonnade in proportion less than six diameters to be transformed into this Order. The original more simple proportion of the Dorick, loaded with a mass of incongruous plaister ornaments, of which every repetition differed in detail, was still further deprived of any approach to consistency, when delivered over to the painter to be finished with an endless

t Miscell. 405. u Richardson's Palladio, 25. x Ubi supra. y Rome ii. 61. z Palladio, l. 1, c. 18. a Ibid. b Rigby's Chateuvieux, p. 247.

variety of gaudy colours, covering every inch of its surface.

"With the Greeks, Architectural ornaments may be compared to those parasitical plants which, continually intertwining, climb to the tops of the loftiest trees, and pass from branch to branch, without injuring the universal grandeur of character in the various species which they embellish. With this feeling, where profusion of decoration was introduced in the more simple Order, it was not carved, but the unbroken forms of the moulding were preserved and painted; whereas, with the Romans, all distinction of service was frittered away in an endless maze of fret-work. At Pompeii, the columns are continually, by means of plaister, altered from one species to another; and, of course, those proportions of diameter to height, which the eye expects to vary with the several Orders, are every where violated." [d]

Mr. Hosking says, that the commixture of columnar and arcaded arrangements in the same composition, by occasioning unequal and inordinately distended intercolumniations and broken entablatures, was the grand cause of the deterioration of Roman architecture.[e] That it was overloaded with ornaments is ascribed to Nero's bad taste. Mr. Woods [f] says respectively concerning the ornamental style of the Greeks and Romans, that the former made their ornaments much smaller in proportion to the building than the latter, and there is a degree of simplicity and elegance of design, and a neatness and delicacy of execution in Greek buildings which you would seek for in vain in Italy, while on the other hand in the Roman edifices, there is a full and rich magnificence which is not to be found in those of Greece.

At Pompeii is a portico, originally of the Dorick Order, but transformed by means of plaister into the Corinthian, the capitals borrowing a part of the shaft, already too short. They are nearly all different, both in form and colour. The architraves are an horizontal arch, two pieces to each column. The metopes and mutules are filled up with tiles and stucco, the whole painted in an endless variety of ornaments.[g] The lower part of the columns is reeded.[h]

Twisted columns, which appear on a sarcophagus published by Gruter,[i] and at Spoleto in Italy, were unknown to the Greeks, and only adopted by the Romans in the decline of Architecture.

Oval columns mark the Roman occupation of Greece.[k] Sometimes Corinthian columns range into the same entablature in the midst of a series of those of the Ionick order.[l] At Assnan, in Upper Egypt, Pococke saw pillars triangular and oblong square; and Mr. Dodwell mentions others polygonal, all which may be deemed Roman corruptions. Those of the age of Constantine, known by shafts fantastically decorated, and capitals overloaded with ornaments, flutings separated by a fillet, and other deviations from pure Grecian taste, show the period when *l'ennui de beau* has introduced the "*Gout de singulier*," a denotation of a declining æra.[m]

It is further noted, that there was nothing admirable among the Romans till after the time of Julius Cæsar.[n]

I shall now proceed to illustrate some prominent particularities in the Greek and Roman mode of building.

Buildings were very speedily raised by means of laying in a large stock of materials, and then employing workmen by thousands and ten thousands.[o] Not only plans and pictures, but complete models, were made of the intended fabrick.[p] The foundations, upon the principle of bases and pedestals, were made larger than the superincumbent walls, and piles, if neces-

[d] Gell and Randby's Pompeiana, 197—200. [e] Enc. Britann. *v.* Architecture. [f] Letters, ii. 339.

[g] Gell and Randby, 214. [h] Id. 215. [i] 612. 9. Enc. [k] Stuart's Athens, new ed. iv. 25. [l] Id. p. 4. [m] For. Top. [n] Britton's Archit. Antiq. i. 3. [o] Alberti, fol. xx. a. [p] Id. f. xviii. a.

sary, driven into the ground.[q] The walls were made thicker at the angles than at other parts ;[r] and porticoes of columns were also more strengthened at the extremities.[s] In the second Order of building, as appears from the citadel of Argos, the stones, though of every shape, are laid in regular masonry, in horizontal lines, and are fitted to each other with the greatest nicety.[t] "What must be observed," says Chateaubriand, "in the edifices of Greece, is the high finish of all the parts. In them the object, which is not intended to be seen, is wrought with as much care as the exterior composition. The junctures of the blocks which form the columns of the Parthenon are so perfect as to require the greatest attention to discover them, and they leave a mark no thicker than the finest thread. In order to attain this extraordinary perfection, the marble was first reduced to its proper shape by a chisel. Afterwards the two pieces were rubbed one upon the other, and sand and water thrown upon the centre of friction. The courses, by means of this practice, were placed with incredible precision, and this precision in the shafts of the columns was determined by a square pivot of olive wood. The roses, the plinths, the mouldings, the astragals, all the details of the edifice, exhibit the same perfection. The lines of the capitals and the fluting of the columns of the Parthenon are so sharp that you would be tempted to suppose that the entire column has passed through a lathe. The Cariatides of the Pandroseum are perfect models."

Among the Greeks, some of their masses were pierced entirely through ; others have only square holes, into which the cramps entered, and held the blocks firmer, according to the weight. A third kind received iron chains into grooves of a cylindrical form, by which they were lifted up, as if by two handles.[u]

[q] Alberti, fol. xxxii. b. xxxiv. a. [r] Id. f. xxxvii. b. [s] Ibid. [t] Gell's Argolis. [u] Forster's Travels, 22, 23. Denon's Sicily, p. 185.

The pillars were also, as to their rotundity, wrought out of the solid stone at the quarry. The columns were then carefully rolled to the spot, in the manner described in a preceding chapter; but, as the process of conveyance might destroy the finishing work, the columns were conveyed to the building in a rough state. The method observed in fluting the pillars appears from the Temple of Ceres at Eleusis. It consisted in marking the channels under the capitals, and at the base, for a direction to the workmen in finishing the flutings. After the structure was raised, the rest of the shaft was left entire, to guard against any injury which the column might receive during its erection.[v]

In the Amphitheatre of Catania there are square pilasters, whose capitals are formed of the cornice.[x] Archivolts springing from the capital of the pilaster, without the intervention of an entablature, occur at Pompeii [they are much older], though supposed by Whittington to be first exhibited at Spalatro.[y]

The question concerning the scientific construction of an arch is settled by its occurrence at Thebes and the Nubian pyramids.[z]

Pointed arches, with convex curvatures between the springs of the arch and its summit, are common and ancient in the East.[a] Indeed, pointed arches are there usual, are seen in aqueducts built by Trajan, and are probably older than Christianity; such arch being of Eastern origin.[b] Indeed the acute, or lancet arch, is the oldest form known in the world,[c] this arch being at first formed of stones projecting over each other till they met at top in a point, the inside being clipped away to form the vault.[d] At Pompeii we meet with the keystone of an arch, carved with the representation of a

[v] Ionian Antiq. p. 22. [x] Denon's Sicily, p. 49. [y] Pompeiana, 122. [z] British Museum, Egyptian Antiquities, i. 207. ii. 251-2. See, too, Gent. Mag. Nov. 1836, p. 510. [a] Clarke's Travels, vi. 121. [b] Id. v. 19. 121. [c] Id. vi. 504. [d] Gell's Argolis, p. 30.

human head [e]. It is, too, described as an important merit in the arches of the ancients, that if the columns were taken away the vault or dome would not fall [f].

Evelyn says, that the Ancients seldom made use of arched doors or windows, though they employed the arch in certain entrances, for the more commodious passage of horsemen armed with spears and ensigns.[g]

Want of wood for scaffolding might be the cause why vaulting was so much disregarded by the Egyptians and Greeks.[h] As to the Romans, they, says Winckelman, taking advantage of the solidity which the pouzzolane (a particular sand) acquires in a short time, used more cement than stone in vaulting. When the frame was covered with *carreaux*, or planks, they threw over cement, very small stones or bruised bricks, to a certain thickness (5′ 4″ in the Thermæ of Dioclesian). By this means a few men could build a large vault in a day. This construction appears at the Coliseum, the Baths of Titus, Caracalla, and Dioclesian, and particularly at Adrian's Villa, where are still seen the beds of the planks of the frame. As the Ancients made their vaults very strong, they endeavoured to render them as light as possible. This they did by two methods. One was to fill the vaults with volcanic scoriæ, some of which have been found at the Pantheon. The other consisted in using urns or vases of *terra cotta*, the apertures being placed at top. Within and around them they poured small stones and cement [i]. Denon thus describes arches of this construction which he found at Vianisi, in Sicily. A sort of phials, 8 inches long by 3 in width, without bottoms, and filled with mortar, have their necks introduced into each other, in a row, covered over again with a general coat of plaster, on which a brick was laid flat, then a fresh bed of mortar, and another brick upon this, like the former. It was scarcely possible ever to destroy semicircular arches fabricated in this manner, and it was with the utmost difficulty that Denon wrenched off a few fragments.[k] Alberti says,[l] that this construction of phials was used on purpose to ease the weight, and that they had no bottoms, lest water should collect in them, and so render them heavy. But this construction must not be confounded with vases used on purpose to augment the sound. Mr. Evelyn saw a room covered with a noble cupola, built purposely for musick, the fillings up, or cove between the walls, being of urns and earthen pots, for the better sounding.[m]

Cupolas were and are still built in Asia without any kind of timber support. "A post is fixed firmly in the middle, about the height of the perpendicular wall, more or less, as the cupola is to be a larger or smaller portion of a sphere. To the top of this is fastened a strong pole, so as to move in all directions, and the end of it describes the outer part of the cupola; lower down is fixed to the post another pole, which reaches to the top of the inner part of the perpendicular wall, and describes the inside of the cupola, giving the difference of thickness of the masonry at top and bottom, and every intermediate part, with the greatest possible exactness. As they build their cupolas with bricks, and instead of lime use gypsum, finishing one layer all round before they begin another, only scaffolding for the workmen is required to close the cupola at top."[n]

The Ancients, according to Palladio, first squared and worked the sides of the stones which were to be placed

[e] Gell's Pompeiana, p. 130. [f] Alberti, vol. xvi. a. [g] Miscell. 387. [h] Pauw, Rech. t. ii. 78. [i] Enc.

[k] Sicily, p. 347.

[l] "Et placent qui levandi oneris gr'a fictilia vasa aquaria vacua per coxarum crassitudines indidere rimosa atque inversa: ne quid collecta illic humiditate ingravescent. Et cementa super infudere ex lapide minime gravi sed alioquin tenaci." De re ædificatoriâ, f. xlv. b.

[m] Memoirs, i. 198. [n] Emerson's Greece, ii. 220.

one upon the other, leaving the other sides rough. The edges of the stones, being beyond the square, were then smoothed. But the roses between the modillions, and similar ornaments of the cornice, which could not commodiously be done, when the stones were fixed, were carved upon the ground. If the works were very great, as the Arena of Verona, the Amphitheatre of Pola, and other buildings, to save expense and time, they worked only the imposts of the arches, capitals, and the cornices; the rest they left rough. But in temples, and other buildings which required nice work, they spared no pains in the execution, glazing and smoothing even the very flutes of the columns, and polishing them carefully.[o]

The earliest Bricks were baked in the sun; but afterwards in kilns. Most of the old houses of Rome were of the first kind. The sorts were the *bipeda*, two Roman feet long, and the *lidoron*, about six inches long and one broad.[p]

The kinds of Walling are thus described.

1. *Reticulatum*, or net work, consisting of coins and courses of brick, the inner part of *cement*, *i. e.* stones and mortar.[q]

ii. The inside and outside of brick, the middle filled with cement, brick, earth, and stone, rammed together, to every three feet three courses of larger bricks, the first course with the length inward, the second the length laid sideways, the third as the first.

iii. Cement or pebbles, to every two or three feet a course of brick.

iv. Irregular stones.

v. Squared stones, the smaller locked in with courses of greater.

vi. *Riempiuta*, or mortar and stones of all sorts mingled together, bound with transverse partitions, or without, within a case of planking, afterwards removed.[r]

vii. *Herring-bone-work*, the *spicata testacea*, bricks or stones, laid on the edges, in form like wheat-ears.[s]

viii. Ligatures of flat rag stones, instead of bricks.

ix. Facings of hewn stone; interior, grout work or rubbish.[t]

x. Bricks were larger in publick than in private edifices.[u]

Marble was, according to Cicero, common in Asia;[x] but Dr. Clarke says, that it was not used in building before the year 770 A.C. Olymp. xv.[y]

Cornices, mouldings, and other ornaments, made of terra cotta,[z] and very low relievos, called Γραπτοι τυποι, painted, impressed, or cast, were used by the Greeks.[a]

Mortar, similar to the modern, occurs in the Pyramids.[b] In the great public buildings, says Winckelman, the wall was first finished, as highly as if it was to remain naked. The coating of plaster consisted of seven different courses, and the upper course of pounded marble passed through a sieve, would be so hard as to bear a fine polish. In common buildings and sepulchres, where the inner side of the wall is wrought with less care, the coating is only two fingers thick. Bartoli mentions rooms, where the walls were covered with very thin plates of copper. Of plaster work, *incrustatio* or *tectorium opus*, as Vitruvius calls it, there were four kinds.

i. A simple coat of mortar, if of lime, as it was used only to whiten, was called *albarium opus;* if of sand and lime mixed, *arenatum;* if of pulverized marble, *marmoratum*. This was the only plastering, or *incrustatio*, known in the times of Curtius and Fabricius.

ii. Towards the end of the Republic succeeded leaves of marble,[c] laid upon the surface of the walls, and worked

[o] Palladio, p. 17. Ed. Richardson.

[p] Pliny's measures are true. Vitruvius, where the Lidoron is described, being faulty in the copy. Lowthorp's Abridgm. Phil. Trans. iii. 420.

[q] Dictyotheron vocant reticulatum structuram quam frequentissime Romæ struunt rimis opportunam. Structuram ad normam et libellam fieri, et ad perpendiculum respondere oportet. Pliny xxxvi. c. 22.

[r] Palladio, by Richardson, 13—15.

[s] Enc. [t] Archæolog. iv. 94. [u] Alberti, fol. xii. [x] Id. f. xxx. [y] Trav. V. 180. [z] Id. 471. [a] Pompeiana, 104. [b] Clarke, V. 183, 184. [c] Clarke, vi. 551, speaks vaguely, by saying, not older than *the Roman æra.*

and cut into patterns, which was followed under Claudius, by staining it; and under Nero, by covering it with gold, and putting it in coloured compartments, diversified, spotted, and ornamented with flowers and animals.

iii. This kind of incrustation consisted in gold or silver leaf,[d] or plates of them, or ivory. Seneca mentions baths of the women paved with pure silver. Pearls and gems were even inserted in the inlaid work of rooms.

iv. The last incrustation was of Mosaic work.[e]

The ARABESQUE, flower-work in a capricious and unnatural form, was brought from Egypt, adopted by the Greeks, and received among the Romans in the time of Augustus.[f]

The GROTESQUE, or fantastic representations of animals and men, also borrowed from Egypt, is, says C. Caylus, purely Roman. He must mean one of the imitations, introduced, after Egypt became a province in the time of Hadrian; and therefore in Roman buildings it is of that or subsequent date. Winckelman pronounces some specimens upon the walls of a villa at Pompeii, the most perfect of the kind that he ever saw; and Count Caylus adds, that the Greek chimeras are of more severe form than the Roman, which have an air of pleasantry and caricature.[g]

A Roman, according to Pliny, was the inventor of *Ropography*, or fantastick slender columns, formed of parts of animals and flowers, common at Pompeii, and imitated in the divisions of modern paper hangings.[h] The term is also applied to the work of painters of animals, plants, and landscapes.

Ancient walls were painted from the earliest periods, and pannels of rooms with flowers in the centre are found at Thebes.[i] Pausias, the Sicyonian, introduced the custom among the Greeks,[k] who, however, preferred statues to paintings, the Roman taste being contrary.[l] Chærophanes has the disgrace of being the author of obscene subjects,[m] so much reprobated by Propertius.[n] These paintings appear to have been varnished by an encaustic process.[o] At Pompeii the walls, besides pictures, are decorated with painted imitations of variegated marbles, once perhaps a sort of Scagliola.[p] In one painting at Portici is a heap of money upon a table, with paper, tablets, inkstand, and pen; upon another, fish, and other edibles. Landscapes, scenes from plays, and mythological stories also occur. A large hall, discovered in 1744, upon the Palatine mount, 40 feet long, was painted entirely with long slender columns and figures.[q] Plutarch says, that these paintings anciently preceded tapestry.[r]

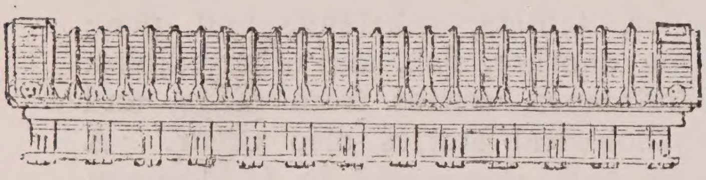
Evelyn, from Pliny, says, that Pamphilius, master of Apelles, was the first who brought roof painting into vogue; but he adds, that the ancients never painted the vaults of cupolas, only allowed a fret to the finest of them;[s] but it is evident from the eggs and darts of the antæ at the Parthenon having been painted, that where there was very low relief, objects were painted to give them effect;[t] a bad taste, which, with regard to statues, Adam Smith justly condemns, and Flaxman says, causes them to resemble wax-work.

The ROOF, says Winckelman, was either entirely flat, or more commonly had a flat timber-work *(comble)*, or terrace. In private houses, all the cornice, upon which the roof in part bore, was made of *terra-cotta;* and, in such a fashion, that gutters might descend by it.[u] Lion's heads for spouts was an Egyptian fashion, (for cornices Roman. Pompeii, ii. 122.) ac-

[d] Gold leaf has been found on a mummy. Denon, ii. 60. [e] Plin. 25, 33, 35. 1, 3. Propert. El. 5. Stac. Theb. L. 1. Sylv. Vopisc. Enc. [f] Clarke, v. 103. [g] Cayl. Rec. ii. pl. 90. Enc. [h] Pompeiana, 107. [i] Clarke, vii. 71.

[k] Plin. xxxv. 11. [l] Cayl. Rec. ii. 108. [m] Plut. de legend. Poem. [n] El. L. ii. [o] Pompeiana, 163. [p] Id. 159. [q] Enc. [r] In Alcibiades. [s] Miscell. 401. 591. [t] Stuart's Athens, new Edit. iv. 18. [u] Ch. V. § gutters.

cording to Plutarch, because the Nile overflows when the sign is Leo.[x] Other accounts say, that at Rome the conduits of the gutters in private houses were, in general, made with boards.[y] Roofs of plates of silver, brass, &c. often occurred at Rome, upon public or private buildings. Pliny mentions one which was fastened without nails, and could be taken to pieces at option.[z] Pigeon-holes in the roofs were common.[a]



The wood-cut shows in what manner temples were roofed. Marble slabs among the Greeks, among the Romans tiles called *imbrices*, placed in regular rows received the rain, and because this would penetrate between the joints, these were covered with hollow rounded tiles, or pieces of marble called by the Greeks *harmi*, and by the Romans *tegulæ*. Instead of the parapet, as now, there were at the eaves upright ornaments called *antefixes*, at first in the shape of a mask, afterwards of the *anthemion*, and these were repeated at the junction of the tiles along the ridge.

The Ceilings of Egyptian temples were either of slabs of stone, or sculptured, like the famous planisphere at Tentyra.[b] These zodiacs occur in India, and Mr. Henley has given an account of this, but M. Leopold Lepsick[c] thinks that it was made to commemorate the two kinds of Egyptian years, the cynich and the civil; but it was most probably a mere astronomical diagram. The fashion is very ancient; for a stone upon which one was sculptured has been found at Panopolis, presumed to have been the Chemmis of Herodotus, and the modern Achmim.[d] The Greek temples at Athens had ceilings composed of marble slabs in compartments; and in the temple of Minerva at Syracuse, the long stones which connected the columns with the entire walls, formed a ceiling in the style of a platband around the peristyle of the building.[e] The ceilings of the most ancient temples were of wood, sometimes cedar or cypress, or vaulted. Those of apartments were horizontal, of wood, and when they were formed only of planks, of which they covered the joists, they were named by the Greeks, φατνωματα; but, when they had ornaments in square compartments (*renfoncés*), like those still in use in Italy, they were called *laquearia*.

Of stars on a blue ground occurs at Hermopolis, a most ancient Egyptian temple, and was suggested by the splendid moonlight skies of the East; of irregular panels, richly ornamented with beams, foliage, &c. is of the Roman Greek æra. At Persepolis there is commonly in relief a man holding a circle, and some Roman had only figures in stucco inside the roof. The more wealthy Romans, says Alberti,[f] seem to have bestowed upon ceilings a particular attention. They were ornamented with plates of gold, glass, and brass, gilt beams, and sculpture of crowns, flowers, and statues; and he adds, that the ceilings (generally arched) had ornaments imitative of the figures which silversmiths disposed in pateræ; and in sleeping rooms were copies of the patterns which decorated the bed-clothes. This fashion of the Romans, who detested naked spaces, is well exemplified in the vaulted ceilings of the *tepidarium* of the baths of Pompeii; while that of the *caldarium* is entirely carved with transverse flutings, like that of enriched columns. Montfaucon mentions magnificent ceilings, covered with ivory plates, which moved and turned round in such a manner that, at intervals, they could make the

[x] Symp. B. iv. Q. 5. [y] Enc. [z] xxxvi. 15. See Chap. v. § roofs. [a] Juven. [b] Denon, ii. pl. xlviii. [c] Musée des Variétés Littéraires, tom. i. 85.

[d] For. Top. [e] Id. Sicily, p. 315. [f] fol. cx.

ceilings rain flowers and perfumes. Varro recommends a ceiling made to resemble the sky, with a moveable star and index (radius), which within would show the hour of the day, and, without, the direction of the wind.[g] Those which had no ceilings, or panels (*renfoncés)*, were, in general, ornamented with works in *stucco*, as in a bath near Naples, with Venus Anadyomene, the Tritons, &c. The figures and panels were often gilt.[h] Chambers, which had no ceiling, were vaulted with reeds bruised and flattened.[i]

WINDOWS. The square temples, says Winckelman, have, in general, no windows, and receive light only by the door, in order to give them a more august air, by illuminating them with lamps. Some round temples have a circular aperture at top. In houses, the windows were, in general, placed high, very small and square: tiers of them occur at Pliny's villa at Laurentum. Alberti shows (F. XV) that not only light, too much of which was deemed exceptionable, and for which purpose they were placed very high, but ventilation was consulted, and shelter from the wind. The size depended upon exposure to the sun; those on the south being low and small because they would be impervious to the solar rays, although they admitted light airs. In winter habitations were open to the sun. The *valvatæ fenestræ* were also windows from the ceiling to the floor. Glazed, and even bow windows (see Ch. V.) have been found at Pompeii, and also at Ridgwell, in Essex. They were mostly closed with curtains, wooden shutters, or lattices, hung upon hinges. It is not, however, true, that the houses had *no* windows towards the street, though it was very unusual.[k]

NICHES. They seem to be of Egyptian origin; for they occur with images of death at Anteopolis (the *Garbel-sharkil* of Denon), in the sepulchral grottoes, and supposed for idols at Ombos. At Myus, in Asia Minor, some are square and have rocks, with steps to ascend to the top. In the baths of Dioclesian are niches with columns on two sides and a cornice above. The archivoltes of niches were adorned with a kind of shell, of which the most ancient specimen occurs in a circular building in form of a theatre, which probably belonged to the Forum of Trajan. This shell also appears in the niches of Palmyra for whole-length statues, and a temple at Rome, wrongly ascribed to Janus. Upon gems, small statues of divinities are frequently seen placed in niches, made of wood, which they called *Sacella* or *Tentoria*.[k] And at Narbonne there is a small niche with an aperture called l'Hotel des Oracles, which are supposed to have proceeded from it.

PINNACLES were the Greek ἀετοι (a most loose term), ἀετωματα, and Latin *Fastigia;* but the decoration of houses with them was a precious privilege granted by the Senate. They are seen upon coins, and bear statues and other ornaments.[l]

DOORS of granite, with architraves and windows over them, and folding, are Egyptian; of trilitha, like those of Stonehenge, Cyclopean, and Telmessian; at Jasus, in Asia Minor, with public decrees engraved on the jambs, whence our mediæval Sheriff's posts; with bas-reliefs over them and false doors, Persepolitan; fastened by ropes, Grecian; names of occupants inscribed on the posts, Roman.[m] The doors of the ancient Dorick temples, and afterwards of some Corinthian (a fashion borrowed from Egypt), were made to narrow upwards.[n] Gratings above doors for light, and sometimes a balcony, appear.[o] The Greek doors opened without only; the Roman doors both ways. In some temples a thick cur-

[g] Classical Antiquities. [h] Enc. [i] Auct. Re. Rust. i. 13. [k] Winckelm. Architect. Lucian de domo; Pitt. d' Ercolan. i. 171, 229, 261; Vitruv. vi. 6; Juven. S. ix. v. 105; Knight's Latium, 36; Beckman's Invent. ii. 94; Archæolog. xiv. 65; et al.

[k] Winckelman. [l] Enc. [m] For. Top. [n] Stosch. pp. 10, 11. [o] Paintings of Herculaneum.

tain hung over the door. In summer time the doors of houses were closed with crape. The doors did not turn upon hinges, but pivots, which moved in a socket, often of bronze, called *cardo;* and these doors were sometimes of solid marble.[p] Over the doors of the interior were placed curtains. The doors were painted of different colours, and ornamented with inscriptions, relating to the number of enemies, whom they had conquered, or of animals killed in the chase. The jambs of doors with leaves, or of door-cases only curtained, were often ornamented with double-headed Hermeses.[q] Some of the doors at Pompeii are so low as to be only 3′ 3″ high. At the same place, the doors were formed of wood, chiefly of fir, the pivots and sockets being of the shape of inverted cones, and were fastened by bolts, which hung in chains.[r] A false door panelled like the modern, and merely ornamental, is engraved (Pompeii, i. 125), and also in vol. ii. p. 22, rich specimens of door-handles, and a curious key and hinge, which revolved by four or five rings upon a central pin. Bronze ornaments of a door have also been discovered. See Bolts, C. IX.

Reservoirs. In ancient ruins the purpose has been often mistaken, of those low cellars, without windows, whose ceilings are supported by numerous columns.[s] They are reservoirs for water.

Floors. The Roman pavements, upon timber-work, were never inserted in the walls, lest by contraction clefts should ensue. There were various kinds.

i. *Contignata Pavimenta.* Masonry upon wood-work.

ii. *Coaxationes, Coassationes.* Planks of the oak, called *Æsculus*, because less subject to warping, were first laid, and to defend them from the vapours of the lime, mixed with the matters thrown above, they were covered with a bed of fern or straw. Upon this were laid, 1. A bed of stones, or flints, mixed with cement, *statumen.* 2. Bruised stones, mixed with lime, *rudus;* or broken stones, not before used, mixed in equal parts, with quick-lime, *rudus novum;* or similar materials before used, but only mixed with two of lime to five of these, *rudus redivivum;* this was beat, so as to be at least 9″ thick after the process, *ruderatio.* 3. A bed of cement, consisting of one part lime and three of broken bricks, shards, &c. *nucleus.* 4. The last coat, *summa crusta.*

iii. *Pavimentum Asaroton*, representing the fragments which fell from the table during the meal, as if the room had not been swept,—a puerile conceit, brought from Pergamus.

iv. *Cerostroton*, of pieces of tinged horn (says *Bergier*); encaustic painting[t].

v. *Lithostratum*, the celebrated tessellated pavement. Annexed to the Italica of La Borde, Paris, atlas fol. 1802, are "Recherches sur la Peinture en Mosaïque chez les Anciens," &c. of which the following is an abstract.

"Shells, feathers, pieces of bark, metals, stuffs, &c. formed among the savages the first species of painting. This passion for magnificence shewed itself specially among the Orientals, and passed from their clothes to their furniture. It is to this epoch that we may ascribe the origin of the Mosaic, of which mention is made in the 4th book of Kings (l. iv. c. 24. v. 16.) where we see that Nebuchadnezzar, after his first incursion into Palestine, brought a thousand workmen in Mosaic from Jerusalem to Babylon; and afterwards, in the description of the Feast of Ahasuerus (Esth. ch. i. v. 6.), we remark, among other riches, beds of gold and silver, plated upon a pavement composed of precious stones, imitating painting by the variety of their colours. The Indians had also a temple, the pavement of

[p] Winckelm. [q] Enc. [r] Pompeiana, 104, 163.
[s] Such are the pretended Thermæ of Julian, at Paris; and an enormous one at Misenum, for watering the Roman fleet, described by Winckleman.

[t] Salmasius.

which was made of pearls, arranged in a symbolic manner. The houses of the Sabæans and Gæreans in Arabia were all incrusted with gold, silver, ivory, and precious stones; but the Persians and Assyrians surpassed all the others in this kind of magnificence; and it is probable that the Greeks received from them this invention, as well by Phenician merchants as by their Colonies, which began to be established in Asia. They called this kind of work *lithostroton*, from λιθος, a *stone*, and στρατος, *paved*, which in the end had many different denominations, according to the subject of the representation, or the material of which it was composed. The Greeks had only at first painted pavements, to which they substituted these in question, according to Pliny, i.e. Pavements of elaborate art, by means of painting, had their origin among the Greeks, until tessellated floors expelled them. They were composed of simple tesseræ, and not of small cubes of glass, as Furietti supposes. It is of this kind of Mosaick that the poet Nilas spoke, and of which were composed the pavements of the celebrated Sozus, quoted by Pliny. One of the works of this artist is thought to have been discovered in the doves of the capitol, but they are probably only a very ancient copy of them. This art became general in Greece. Athenæus, speaking of the luxury of Demetrius of Phalera, describes the riches of the pavements of his palace. Galen, mentioning the anecdotes of Demosthenes, who spit upon the figure of a man, who was showing him his house, adds, that he excused himself by observing that he could not find a more dirty place any where, the wall being adorned with superb paintings, and the floor *parguetè* with small precious cubes. This sort of magnificence was so *recherchée*, that it was even used to ornament ships. Theron, King of Syracuse, built one, where all the story of the Iliad was represented with small stones. This ship, a work of Archimedes, was given as a present to Ptolemy, King of Egypt, and perhaps furnished the idea of another of the same kind, which was built by Ptolemy Philopator; and there was found, among other curiosities *(recherches)*, a grotto decorated with figures in Mosaick. This art came from the Greeks to the Romans before the war with the Cimbri; according to Pliny it began to be in vogue only in the time of Sylla."

In short, it succeeded the painted floor invented by the Greeks; and the period when it was introduced at Rome, was the 170th year before Christ. Upon the *nucleus* before-mentioned (Art. 2. § 3.) was traced out the design, wrought afterwards by placing the *tesseræ* or cubes. In sumptuous apartments, says Winckelman, (Art. iv. c. 8.) figures of different colours were placed in the middle, or other parts, especially when the rest was composed of black and white stones. At Lyons, however, was one with the cubes bedded in lead, and the first cubes covered again with others, by way of repair. In another, at Metz, to ease the weight, were placed beneath pots of red earth. A remarkable circumstance in these pavements is, the perpetual recurrence of the *Guilloche*[u]. At Herculaneum, according to Miss Starke, the pavement of a circular cabinet was a geometrical rose, in six equal angles, composed of squares of African marble, and the antique yellow, uniform, and alternately placed in twenty-two bands, forming as many circles; so that the exterior circle consisted of 86 rectangled triangles, all the other stones being of the same form. As the stones in converging became infinitely small, another kind of rose was placed in the centre, in the contour of which all the stones of the larger rose terminated. This pavement was surrounded with another of white marble. In the later ages the new and old religions were mixed together in the designs. David and Goliath appear in some. The Christian monogram accompanies a figure of Neptune in another. Towards the end

[u] Vitruv. vii. 1. Cayl. Rec. ii. iii. v. vii. p. 723.

of the thirteenth century, when the art was almost forgotten, Andrew Taffi learned it from a Greek named Apollonius, who worked at the church of St. Mark of Venice, and became the founder of the modern Mosaick. 71—85.

vi. *Pavimentum Pœnicum.* Numidian marble, which first appeared at Rome, about the time of Cato.

vii. *Pavimentum Sculpturatum.* Carved with many figures: known at Rome after the third Punic war.

vii. *Pavimentum Sectile,* composed of large pieces, opposed to the small ones of the tessellated. The *secta* were nearly like the French *parquets* of marble.

ix. *Pavimentum subdiale.* A terrace, or platform; a Greek invention.

x. *Pavimentum Testaceum.* A brick floor of two kinds, large and small. The former kind was called *tesseræ,* and the latter *spicatæ testaceæ,* because the bricks were laid edgeways; sloping like fish-bones.[x]

xi. *Vermicatus.* A tessellated one, so named from the design. *Laborde.*

The ancients had among their slaves *Pavimentarii,* who made all these works.[y] They had also pavements of coloured glass arranged in patterns.[z] What we call the tessellated work was extended to arches, walls, urns, paintings, &c.;[a] and this work forms the ancient Mosaic, the modern being coloured *in shades,* which makes the distinction; but in the Thruxton pavement the figures are shaded.

These were the general floors. Denon found a pavement in Sicily composed of pebbles of all sizes and colours, so strongly cemented together that it admitted of being sawn in block; and the flake, when polished, formed an elegant and substantial pavement, possessing all the beauties of the most precious marbles.[b]

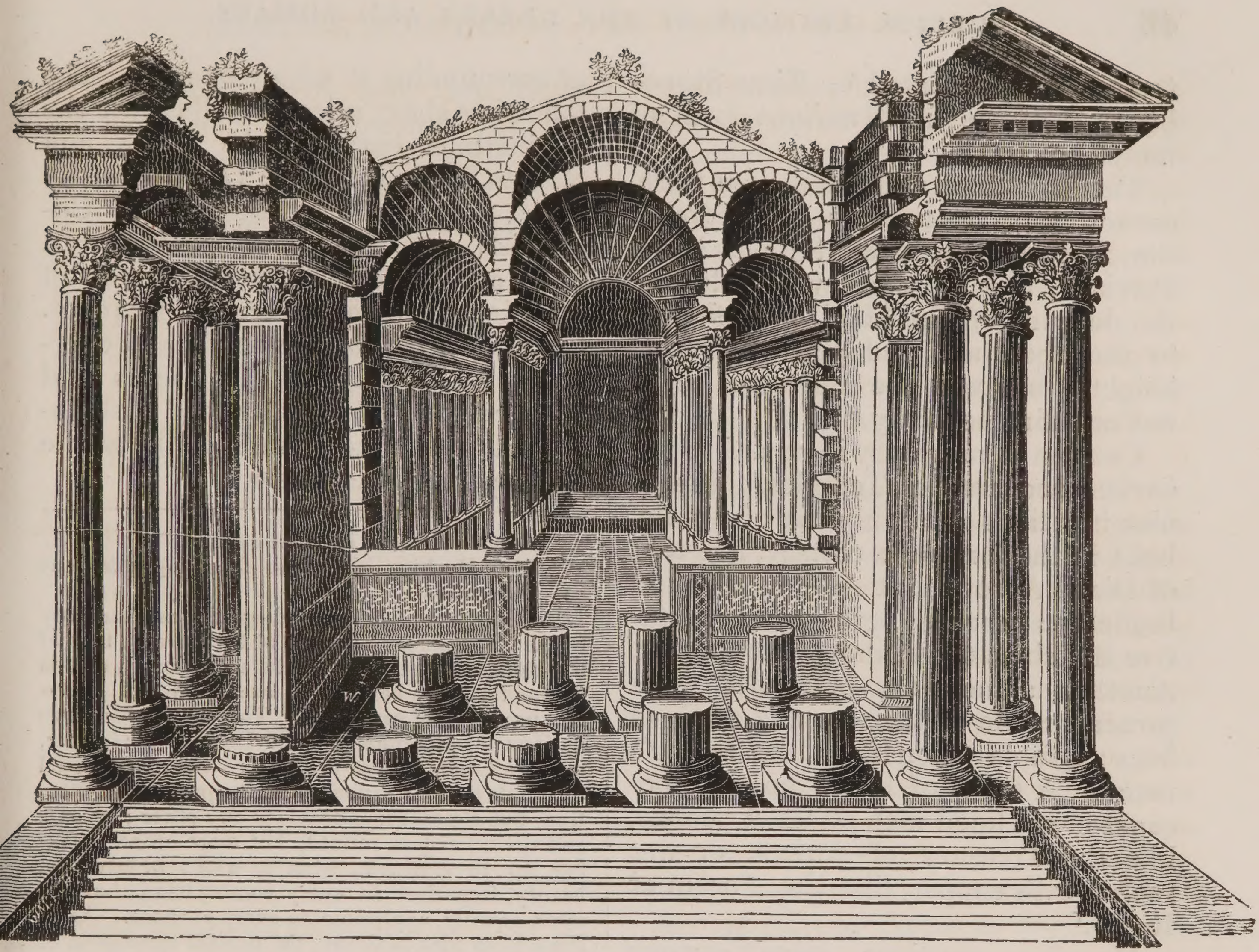
Blue marble, mixed with white, occurs in the temple of Minerva Polias at Athens.

At Pompeii, the floors were covered with cement, in which, while moist, small pieces of marble, or coloured stones, were embedded at various intervals, forming different patterns of geometrical figures symmetrically disposed; but this was the practice only in secondary apartments; for in the best, Mosaic was used with ornamented borders, and a device or figure in the centre. Pounded tile was put upon the stucco, in the ordinary rooms. In one instance remains of a carpet were found. The floors of the porticoes appear to have been of cement.[c] Sometimes floors were moveable;[d] and at Pompeii, in the centre of one, there occurs a labyrinth, which Alberti[e] says was for the exercise of the children.

I shall end this account with the style which succeeded 370 B. C. It consists of the Isodomon, (stones in regular courses,) the joints resting on the centres of the adjacent stones. A curiosity of the Towers [at Messene] is the staircase fashion of the battlements.[f]

[x] Enc. &c. [y] Vulp. Tab. Ant. p. 16.
[z] Winckelm. Art. i. c. 2. [a] Ciampini Vet. Monim. i. pl. 34.

[b] Sicily, p. 18. [c] Pompeiana, 107, 160, 161.
[d] For. Top.
[e] Veteres in pavimentis porticus quadrangulos rotundosque labyrinthos pingebant quibus pueri exercerentur, fol. cxl. Hence the maze for the boys on Catherine Hill, near Winchester.
[f] The plates in the new edition of Stuart's Athens, vol. iv. concerning this style at Messina are curious and very interesting.



Interior of a Roman Temple at Balbec,[a] *to illustrate, p.* 49.

CHAPTER IV.

PUBLICK EDIFICES OF THE GREEKS AND ROMANS.

Barrows, or sepulchral mounds, with altars raised upon them for sacrifices, are antecedent to the formal construction of temples. Hence the most ancient heathen structures for offerings to the Gods were always erected upon or near the sites of tombs. The sanctity of the Acropolis of Athens owed its origin to the sepulchre of Cecrops; and, without this leading cause of veneration, the numerous temples with which it was afterwards adorned would never have been erected. The Temple of Jerusalem was built upon the mountain, where Abraham raised an altar for the sacrifice of Isaac.[b]

It is noted by Montfaucon[c], that Moses does not mention any temple of architectural construction. He only made an altar surrounded with twelve pillars, what we should call a cromlech and stone circle, in the construction of which, to prevent conversion into images for idolatry, all hewn stones and iron

[a] Balbec is the ancient Heliopolis, or City of the Sun, of which there are magnificent ruins. It is situated at the foot of Mount Libanus, in Syria, and is of the æra of Antoninus Pius. (Wood's Balbec, p. 11.) The View here given is from Montfaucon.

[b] Girald. de Sepulchris ap Boissard, iv. 3. with whom almost verbatim Dr. Clarke, ii. 114.

[c] ii. p. 29. ed. Humphreys.

tools were prohibited[d]. Thus Stonehenge is of the most ancient form of temples.

The Egyptians and Phenicians were, according to Herodotus and Strabo, the first who erected temples; the Persians, and all those who followed the doctrine of the Magi, worshipping in the open air, and generally upon heights, because the universe could not contain the Deity.[e]

Caution is necessary in regard to the ancient accounts of Temples. Pausanias mentions one in honour of Apollo, built in the form of a cottage, like that of Diana Agrotera, at Athens, of laurel branches; whence, perhaps, the imitative thatch at the Choragic monument. Another, a mere toy or model, for a present, made of the wax and down of bees; a fable taken from the maker's name. A third of brass, possibly because it was lined with plates of bronze, like the Treasury of Atreus, or was roofed with copper, like the Forum at Rome.[f]

He also mentions some curious facts. One, a temple like the Anglo-Saxon church in Essex, or American log-house, very ancient, made of oaken beams, and secured only by ropes.[g] Another of the Tanagreans; because, unlike other Greeks, they built their temples in an area distinct from profane dwellings.[h] He adds, that temples were deserted if deprived of their statues; a circumstance which explains the remark of Pollux, that it was usual to found a temple in honour of a statue.[i]

Pollux also says that the chief temple is to have the same grand epithets as the palace.[k]

Two methods of building temples were practised by the Greeks: the one allowed of making the naos the whole width of the temple; the other of surrounding it with columns.[l] The following short rules well illustrate the distinctions between the Greek and Roman Temples. The Doric was the grand Order of the former, the Corinthian was that of the latter. In Italy and its connectives, columns of one piece, in Greece rare, are frequent. Cornices often form capitals, and overpower in pediments the friezes and architraves. Octangular and polygonal columns appear, and plinths at the lower part of the base.[m]

[d] Exod. xx. 25. xxiv. 4. Add to this that the trench around Stonehenge is conformable to the direction in Exod. xix. 12, "Thou shalt set bounds unto the people round about," besides other conformities pointed out by Stukeley.

[e] Enc. v. *Temple*. [f] P. 321. [g] P. 244. [h] P. 298. [i] Onomast. l. i. c. i. § 11. [k] Id. § 22.

[l] Stuart's Athens, iv. 2. new edit.

[m] Mr. Hosking gives the following excellent comparison:—

"Though far inferior in simplicity and harmony to the columnar architecture of the Greeks, that of the Romans is evidently of the same family, and is distinguished by boldness of execution and elaborate profusion of ornament. The tastes of the two nations are exemplified in the Doric of the former, and the Corinthian of the latter: the one a model of simple grandeur, perfect in its peculiar adaptation, but almost inapplicable to any other purpose; and the other less refined, but more ornate, making up in extrinsic, what it wants in intrinsic, beauty, imperfect in every combination, but almost equally applicable to every purpose. As in Greece, so also in Rome, the noblest specimens of columnar architecture are in the temples; but it does not appear that the Romans were in the habit of constructing them peripterally [*with columns, one intercolumniation distant from the walls*], as the Greeks so constantly did. There are, indeed, ruins which induce the belief that they at times built dipteral temples; but their common practice (as far as existing examples are authorities) was to make tham pseudo-peripteral (*the columns attached to the wall)*, or apeteral *(without any columns on the flanks or sides)*, and prostylar; of an amphiprostyle, we have not even an example. The great projection too that the Romans gave their porticoes, is evidence that they were dependent entirely on themselves for effect; for they generally projected three columns and their interspaces before the cella, which, however, has no pronaos with columns *in antis;* nor does it appear from existing remains, that the Romans were accustomed to use that arrangement. Circular or peristylar temples are not uncommon in Roman architecture; and there are temples for the most part polygonal, to which it can hardly be supposed that columns were ever attached. Neither do the Romans appear to have ever constructed hypæthral temples with columns internally, as the Greeks did. Indeed, it is a question whether all their temples were not cleithral. The Pantheon, which is hypæthral by the open eye of the dome, is not an exception, for it is as likely to have been a saloon annexed to the baths of Agrippa, *as a temple*.

In a summary view, Roman temples are distinguished from the Greek by their taller aspect, more slender columns, generally Corinthian, and construction upon a *podium* or basement.

Temples are, with very rare exceptions, square; Pausanias only mentioning six round temples, which had domes, by no means a modern invention. These round temples were more common among the Romans;[n] indeed those dedicated to Vesta were generally, if not always, circular.[o] Like the church among us, closely adjoining the manor-house, a temple at Pompeii was dependant upon a villa.[p]

Temples are the chief remains both in Greece and Italy; and their styles being imitated in our churches, public buildings, and country seats, it is instructive to give the following extracts from the Magna Grecia and Edition of Vitruvius of a leading architect, Mr. Wilkins:

"The different forms or aspects of Temples, which prevailed among the Romans, and were borrowed from the Greeks, are thus enumerated by Vitruvius: the Ναος εν παραστασιν, or in Antis, the *Prostylos, Amphyprostylos, Dipteros, Pseudo-dipteros,* and the *Hypæthros,* [explained *postea,*] each of which had some peculiar characters to distinguish it from the others." *Magna Grecia,* introd. p. i.

"It appears that the principles, by which the Romans were guided in constructing temples of these various forms, will by no means generally apply, when referred to the temples of the Grecians."

"The Roman *Peripteral* temples, according to this author, had six columns in the front, and eleven in the flanks, including those of the angles. Between the peristyle [piazza] and the walls of the cella, was the width of one intercolumniation. The *Dipteral* temples were octastyle in the fronts, and had fifteen columns in the flanks, including the angular columns. A double row surrounded the cella, the walls of which ranged with the columns that were the third in order from the angles of the fronts, so that a space equal to two intercolumniations and one diameter intervened between the cella and the columns of the outward peristyles. The *pseudo-dipteral* resembled the *dipteral,* with the omission of the second range of columns, which surrounded the cella. The *hypæthral* temples were decastyle in the fronts; in other respects they were similar to the dipteral; moreover there was a double order of columns surrounding the cella within.

"The number of columns in the flanks of Grecian hexastyle-peripteral temples, does not appear to have been regulated by the number in the fronts, but by very different considerations, although it is a received opinion of Stuart and others, that the number always exceeded by one double the number of the columns in the front. The Temple of Theseus at Athens, and two at Agrigentum, may be adduced as examples in which this principle was applied; but on the other hand the temples of Ægina, Pæstum, Argos, Syracuse, Ægesta, and Selinus, are examples in which its application fails. In all these, with the exception of the first, the number of the columns in the flanks exceeds double the number in the fronts by two or more.

"The Temples of Jupiter at Athens, Olympia, and Selinus, prove it to be equally fallacious, when applied to temples which had more than six columns in the front; and these are only opposed by the solitary instance of the Parthenon at Athens, where the proportion above stated is certainly preserved.

"The *hypæthral* temples, although represented by Vitruvius as generally *decastyle,* and uniformly *dipteral,* were either *hexastyle, octostyle,* or *decastyle,* and in the first of these cases they could not be *dipteral.*" *Introd. ii.*

"Of the *hexastyle-hypæthral* Temples, we have the Temple at Pæstum, and that of Jupiter in the island of Ægina. Of the *octostyle-hypæthral* we have an instance in the temple of Jupiter at Selinus. That of Jupiter at Athens was an example of the *hexa-*

[n] Winckelman, who proves the ancientry of the Cupola or Dome upon the roofs of square temples. Britton's Architect. Antiq. i. 3. [p] Enc.

style-hypæthral. Vitruvius is erroneous in his account of this last temple. Stuart also mistakes it. It is a requisite of an hypæthral temple, that it should be dipteral; and hypæthral temples were generally, if not universally, dedicated to Jupiter." *Introd. p. iii.*

"The Grecian ναος εν παραστασιν, the *prostyle*, and *amphi-prostyle* forms, correspond very nearly in their exterior with the description of their respective forms adopted by the Romans.

"The Temple of Victory, without wings, at Athens, is a very perfect model of the temple in *Antis*, or as it was termed by the Greeks, ναος εν παραστασιν. This temple has three columns between the antæ, which terminated the walls of the cella. The Doric entablature is continued through the whole extent of the side walls. In temples of this form only, where the Dorick entablature surmounted the walls of the cella, could admission be obtained into the cella or the sanctuary, through the apertures between the triglyphs.

"The Temple of Ceres at Eleusis was *in Antis*, before the portico was added, which made it *prostyle*." *Introd. v.*

"The number of columns in the flanks of Grecian temples did not bear any settled proportion to the number of those of the flanks." *Introd. xix.*

"The introduction of a second range of columns within the *pronaos*, when the width of the cella exceeded forty feet, was not considered necessary by the Greeks, as Mr. Wyndham and Mr. Falconer have supposed." *Introd. xx.*

Definitions of the Technical Terms applied to Temples, from the Glossary annexed to Mr. Wilkins's Vitruvius, &c. most useful where opinions must be formed only from fragments or plans.

Amphiprostyle. A temple which has a portico in both fronts. (*See* Prostyle, *p.* 49.)

Antæ. The square pilasters terminating the walls of a temple. When a temple had no portico in front, two columns were made to intervene between the antæ, and the aspect of the temple was said to be *in antis.* The Greeks call the antæ παρασταδες, and the temple thus constructed ναος εν παραστασιν. (*See the annexed Plate, fig.* 2.)

Araeostyle. An intercolumniation so wide, that only timber could be used. *Mag. Grec.* 11, 12.

Cella. The body or principal part of the temple, anciently written *Cela.*[q]

Decastyle. A portico consisting of ten columns in front.

Diastyle. An intercolumniation, as much as three diameters of the column. *Mag. Grec.* 11, 12.[r]

Dipteros. A temple surrounded by a double range of columns. (*See the Plate, fig.* 5.)

Entablature. Those members of a portico, which were constructed upon the columns, and consisting of the *epistylium* (the lower of the three divisions formed by pieces extending from centre to centre of two adjoining columns); *zophorus* (the centre of the three divisions, having the epistylium below, and the corona above, the same as the frieze among us); and the *corona*, termed by ourselves, cornice.

Eustyle. The best intercolumniation $2\frac{1}{4}$ diameters of the column. *Magn. Grec.* 11, 12.

Hexastyle. A portico which had six columns in front. (*See the Plate, fig.* 9.)

Hypæthral. A temple, whose cella was in part exposed to the air. These temples had a double range of columns within the cella, dividing it into three *alæ* or aisles. The alæ on either side were roofed, but that in the middle had no covering. (*See the Plate, fig.* 3.)[s]

Monopteral. Only a dome on columns. (*See the Plate, fig.* 7.)

Naos εν παραστασιν. See *Antæ.*

Octostyle. A portico which had eight columns in front and two ranks of isolated columns around it.

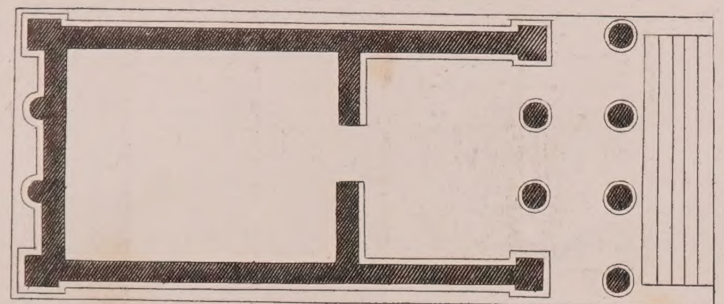
[q] In Antis and Prostyle it has seldom a door in the back front, in the other styles often. For. Top.

[r] Evelyn says (388) it is most natural to the Doric, and may have more diameters in the Ionic.

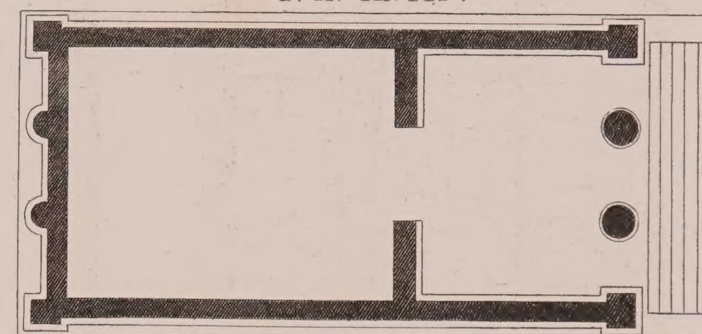
[s] The Roman Hypæthrals nearly answered to the Dipterals; moreover, there was a double order of columns surrounding the cella within.

TEMPLES.

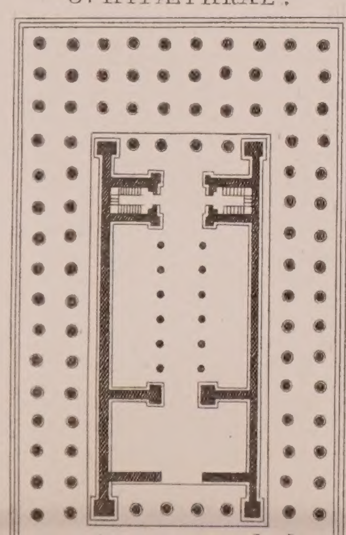
1. PROSTYLE.



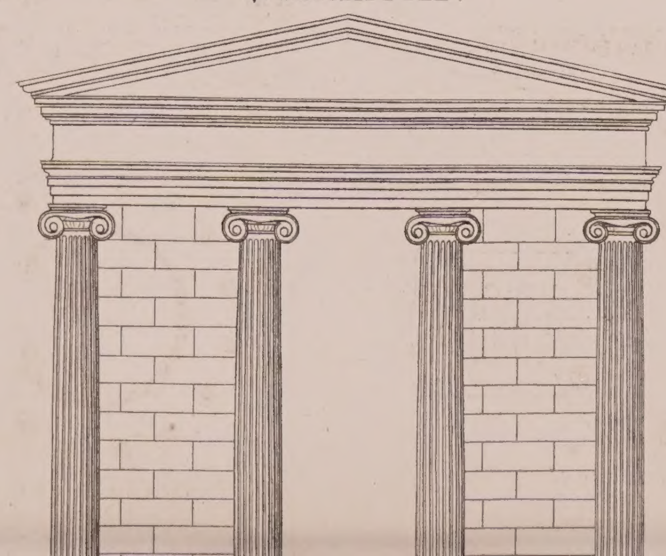
2. IN ANTIS.



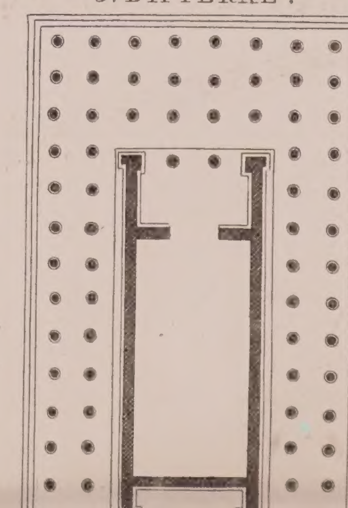
3. HYPÆTHRAL.



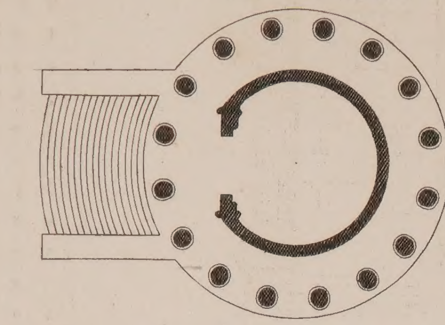
4. TETRASTYLE.



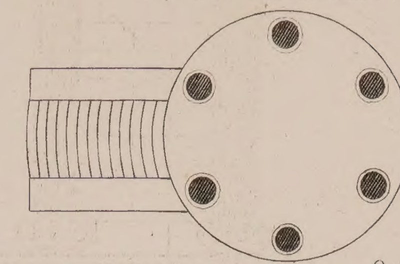
5. DIPTERAL.



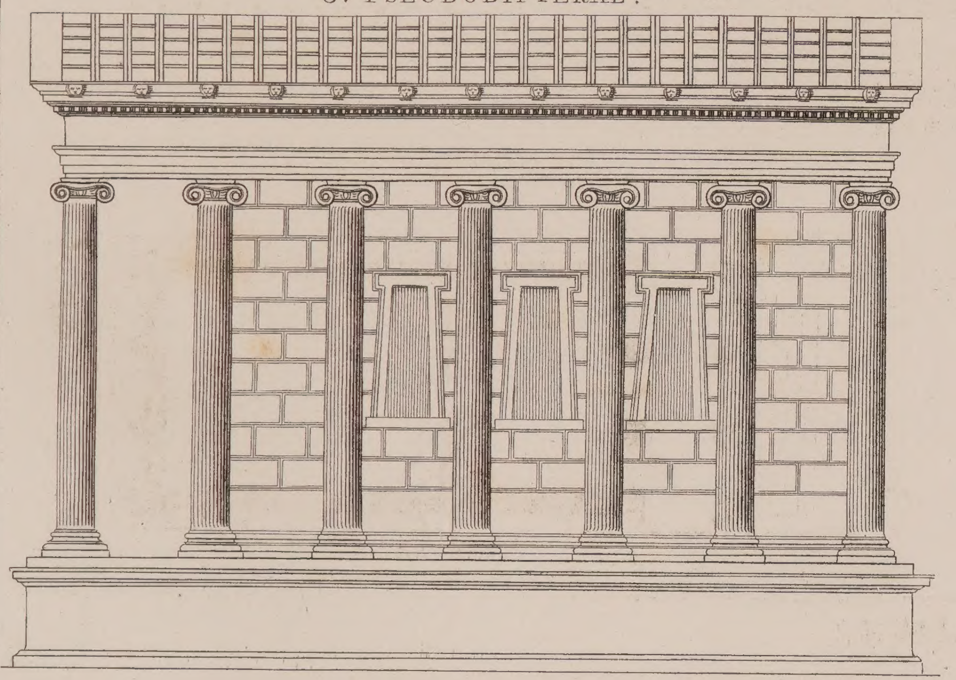
6. PERIPTERAL.



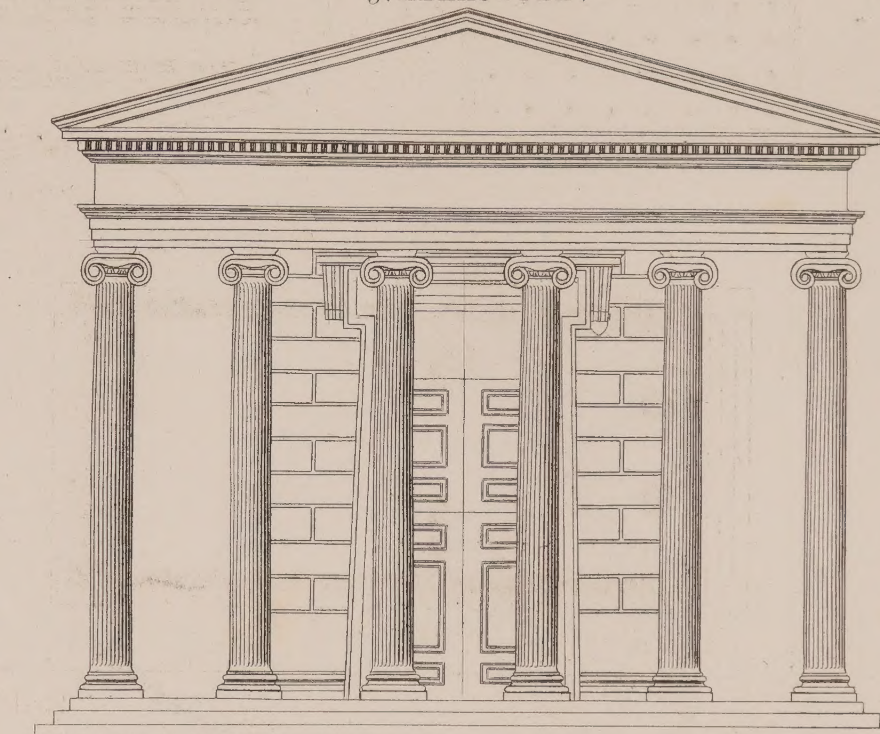
7. MONOPTERAL.



8. PSEUDODIPTERAL.



9. HEXASTYLE.



Audinet Sc.

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Parastatæ. Square columns or antæ, called also *parastades*, or *parastatæ.*

Peripteral. A temple which had its cell surrounded by columns. (*See the Plate, fig.* 6.[t])

Podium. The raised stylobate of a temple.

Posticus. See the next article.

Pronaos. The area immediately before the ναος, or temple itself. It is often put for the portico in front of the building. The *posticus* in one front corresponding to the *pronaos* in the other. In some temples the cella was approached through both. The generality of Grecian temples had two approaches.

Prostyle. A temple which had a portico in one front, consisting of insulated columns, [four *Evel.* 392.] with their entablature, and *fastigium* (i. e. the pediment or triangular front). When the temple had a portico in both fronts, it was termed *Amphiprostyle.* (*See the Plate, fig.* 1.)

Pseudo-dipteral. Eight columns in front, with a single rank of columns all round.

Pseudo-peripteral. A temple which had a range of columns in the flanks at the same distance from the walls of the cella, as although the temple had been dipteral, [the side columns fixed in the walls.]

Pycnostile. An intercolumniation only 1½ diameter of the columns. *Mag. Grec.* 11, 12.[u]

Stylobate. The substructure of a temple below the columns, sometimes formed of three steps, which were continued round the peristyle, and sometimes of wall, raised to considerable height, in which case it was approached by a flight of steps at one end.

Systile. Two diameters of the columns. *Magn. Grec.* 12.

Tetrastyle. Four columns in front. *Enc. des Antiq.* (*See the Plate, fig.* 4.)

[t] The intercolumniation always two diameters. —Evel. 390. [u] It belongs mostly to the Composite, and was chiefly used before temples, public buildings, &c. Evel. 388.

Temples were divided into the area, the Greek Ιερον (our churchyard), sometimes called the *Peribolus*, walled in and planted, of which the fruits and profits belonged to the priests; the Προναος, or Ante-temple, whence *our* ancient *porticus* at the West end of *Churches*, or ante-nave,[x] though not in *Temples*, for the *Pronaos* was in one front, the *Porticus* in the opposite,[y] or rather in the *Posticum* or space at the West end between the portico and cell;[z] the ναος, answerable to the nave of our churches, the isles originating in the porticoes or colonnades all round. Within, was a dark interior walled building called the *Cella*, Penetrale, Sacrarium, or Adytum, the choir of our cathedrals, into which the people did not enter; and beyond that, in some Temples, the *Opisthodome*, similar to the presbytery, the part where our communion-table stands, or to the Lady-chapel. See the *Headpiece, p.* 45.

The altars were commonly placed on the Eastern side, at the entry of Temples, and before the statues of the Gods, which in general occupied the centre. When the time of sacrifice was arrived, they opened the doors, on purpose that the people, assembled under the exterior piazza, might see the altar and the victim; for only the priests and some privileged persons entered into the cella, i. e. into the interior. All the people prayed in the outward porticoes (as anciently among us in the nave and iles); and this is the reason why Temples were columned in front, and sometimes on all the four sides.[a] In these porticoes goods were sold, and business transacted,[b] as afterwards among us.[c] The space between the columns of the Peripteros and the wall was a promenade among the Greeks, and called Περιδρομος.[d] Between the columns of the Greek Temples at Pompeii, standing in the midst

[x] Archæologia, xiii. 290—308. [y] Stuart's Athens, vol. iii. 3. of the Parthenon. [z] Burrow's Elgin Marbles, i. 126.

[a] Enc. v. Autel. [b] Liv. L. l. c. xxx.—Godwin's Rom. Hist. Anthol. p. 21. [c] See Dugdale's St. Paul's, by Ellis. [d] Enc.

of an area, were iron bars to confine the crowd to the porticoes.[e] In these porticoes rhetoricians first held their schools; the orator harangued from the elevated steps, and children of the highest rank were sent there for instruction.[f] Hence came the custom mentioned by Shakespeare, of parish-schools being held in the parvis, or church-porch.

The square temples in general admitted no light but at the door,[g] for darkness was deemed a most powerful aid of superstition.[h]

The penetrale of the Temple of Isis at Pompeii is a small pavilion, raised upon steps, under which is a vault, that may have served for oracular impositions.[i] A shrine of this kind is still open for inspection at Argos. In its original state it had been a Temple; the further part from the entrance, where the altar was, being an excavation of the rock, and the front and roof constructed with baked tiles. The altar yet remains, and part of the fictile superstructure; but the most remarkable thing is a secret subterraneous passage, terminating behind the altar, its entrance being at a considerable distance, towards the right of a person facing the altar, and so cunningly contrived as to have a small aperture, easily concealed, and level with the surface of the rock. This was barely large enough to admit the entrance of a single person, who could creep along to the back of the altar, where, being hid by some colossal statue, or other screen, the sound of his voice would produce a most imposing effect among the listening votaries.[k] This is said to be the real secret of the musical statue of Memnon.

As to Altars, Herodotus says that the Egyptians were the first who consecrated to the Gods temples, statues and *altars*.[l] The altars of the Egyptians and Greeks, before the war of Troy, are distinctively characterised by the form of a truncated pyramid, or cone, with an overhanging table, hollowed to receive a dish or ashes when the victim was burnt. They had also hooks or points of metal, to which the animal was fastened.[m] Among the first Greeks, the altars of the celestial Gods were elevated, those of the terrestial flat, like a fire-hearth, of the infernal Deities a hole in the ground;[n] but all these distinctions were in the end lost and confounded. The first altars were simply made of turf, placed under trees, or covered with boughs of oak for Jupiter, laurel for Apollo, myrtle for Venus, poplar for Hercules, ivy, vine, and fig for Bacchus, pine for Pan, cyprus for Pluto and Silvanus, for all which the Latins substituted vervain.[o] To turf succeeded stones, bricks, marble, metals; even the ashes and horns of the victims curiously interlaced; from which arose the horns of the altar, or salient angles of the platform. Roman coins exhibit altars with the horns of animals, but more often with factitious ones. Altars were of three kinds, 1. *απυροι* or *αναιμακτοι*, where only cakes, corn, &c. were offered; 2, where the victims were burnt, *εμπυροι*; 3. where a fire was lit, but only perfumes burnt. Besides these, there were small altars for the *Lararia*, and portable altars made of stones, which could be joined together and taken asunder at pleasure. They who offered sacrifice touched the altar, and repeated the sacred words with the priest. The altar was also touched on taking an oath, and we retain the same forms, with only the exchange of the Bible for the altar. In short, all the most important acts of public and civil life were performed at an altar. When any particular deity was to be honoured, his altar was dressed with boughs and garlands,[p]

[e] Pompeiana, p. 237. [f] Id. 250. [g] Winckelman. [h] See an interesting passage in Clarke, vi. 873. [i] Swinburne, p. 100. [k] Clarke, vi. 480. [l] L. ii. c. 4.

[m] Cayl. Rec. i. 60. 67. [n] Porphyr. Enc.
[o] Hence Horace—Hic vivum mihi cespitem, hic —Verbenas pueri ponite. Od. v. 19. 13.
[p] Stat. Theb. viii. 298.

and sometimes with woollen variegated bandelets.

The forms of altars varied to infinity. Some are round, two and a half diameters high; others squares or parallelograms. Their general height is between two and three feet. Nichomacus says [r] that the most ancient altars, especially the Ionick, are more high than deep, and the base not so large as the cornice. Some ancient altars are hollow at the top, and pierced on the side to receive and discharge the libations. [s]

Dr. Clarke has given us an Egyptian altar in the form of a dice-box. [t] One, singularly curious, is depicted on the Hamilton Vases. There is a square pedestal, upon the table of which is a flat pair of bellows, like those of an organ, from one end of which springs a Dorick column. At the foot of this was a grating, or fire-place, and the bellows was intended to excite the flame. [u] Pausanias mentions one, over which was a brazen eagle, moveable by machinery so as to assume a flying attitude. [x]

Altars are sometimes inscribed with the title of the God to whom they were dedicated, or were denoted by his symbols, as tridents and dolphins for Neptune, &c. Other altars were simply made of iron bars, some between two tapers; whence the candlesticks on communion-tables. [y]

The interior of temples was often very ornamented: for, besides the statues of gods and great men, there were commonly paintings, gildings, and embellishments, among which were the *ex votos*, *i. e.* prows of ships, for escape from shipwreck, pictures for the cure of diseases, arms taken from enemies, tripods, votive bucklers, and often rich deposits.

Vitruvius [z] places the temples of certain deities in particular situations.

Eminences overlooking the city. Jupiter, Juno, and Minerva, as tutelary deities.

Forum or *Emporia.* Mercury, Isis and Serapis.

Theatre. Apollo or Bacchus.

Campus Martius. Mars.

Circus, Gymnasium, or *Amphitheatre.* Hercules.

Without the walls. Venus, Vulcan, Mars, and Ceres.

These rules are subject to numerous exceptions, but the following deserve great credit, as proceeding from extensive observers of high scientific character.

1. *All* temples of Jupiter are of the Dorick order [a] [possibly true with regard to Greece in particular].

2. *Hypœthral temples* are generally, if not universally, consecrated to Jupiter. [b]

3. Temples of Minerva are built on lofty situations. [c]

4. Temples of Venus are generally of the Corinthian order. [d]

Vitruvius says, that the ancients varied the situation of their temples for the sake of effect; sometimes for the advantage of prospect over the city; or, if built by a river side, to look over the banks; or if on the highway, that passengers might see the interior, and do reverence to the gods. [e] Dr. Clarke thinks that the portals of temples were purposely constructed to have a particular view of a certain object; [f] and Sir William Gell and Mr. Randby say, that the propylæa of temples were rarely, if ever, placed opposite the front of them, but were generally so contrived, that two sides of the latter should be presented to the first view. [g]

Pausanias justly commends a vacant area for the sites of Temples, but the editors of the Pompeiana say, that the founders of cities invariably chose the highest foundations for the hiera of the deity, while in the crowded lanes of the lower town, artificial means were requisite to give to the temples of the imported gods, that dignity, which the

[q] Propert. iv. 6. [r] Arithmet. l. 2. p. 56. [s] Enc. [t] V. 306. [u] Kirke, pp. 42, 43. [x] P. 198, Ed. Sylburg. [y] Montfauc. v. ii. p. i. b. 3. c. 1, 2. [z] Montfauc. ii. p. 36.

[a] Clarke, iii. 165. [b] Wilkins's Magna Grecia, p. 59. [c] Clarke, iii. 226. [d] vi. 476 [e] Montfauc. ii. 32. [f] iii. 165. [g] Pompeiana, 252. pl. lxiv.

Grecian temples acquired from their natural sites.

THEATRES. The best History of the Regular Drama is that given by Muller, and here compressed:

The Drama was divided into *tragedy*, *comedy*, *farce* (the satyræ), and *pantomime*. Of tragedy the origin is disputed, but the account of Diogenes Laertius[h] is most probable. It is this, that at first the chorus sang tragic poems; to give them intervals of rest, Thespis added one player, and, afterwards, Æschylus a third, and Sophocles a fourth. The construction of Greek tragedy accords with this account. Müller[i] further elucidates this origin. The dithyramb (hymn to Bacchus) was first established at Corinth, under the direction of Arion a foreigner, and from the dithyrambic choruses, performed at Thebes, arose some rude beginnings of tragedy. It is distinctly stated, that the first tragedies consisted exclusively of choruses. But the great difference between tragedy and comedy did not exist originally, it was only formed gradually in their developement. Their only distinction at first was, that while comedy was more a sport and a merriment of the *country* festivals, *tragedy* was, from its commencement, connected with the public rejoicings, and ceremonies of Bacchus, *in cities*, and was performed by the great cyclic or dithyrambic choruses. Thence it came, that the former expressed the boisterous mirth and joviality of clowns and peasants; whereas, the latter was formed upon the particular ideas and feelings suggested by the worship of Bacchus, and by the part which he bore in mythology. It principally turned on the sufferings of Bacchus, a point alluded to in some verses in the Iliad;[k] though, no doubt, of much earlier origin. Those tragic choruses were transferred to the heroes, and hence came tragedy, properly so called. Its introduction into Rome, and the character of the Roman tragedies, have not been satisfactorily developed.

Comedy was, from the first, intermixed with tragedy; and both comedy and farce originated from rustic festivals. Ephicharmus, a native of Cos, who went to Sicily about 480 B. C., seems to have been the first who perfected comedy. His chief subjects were parodies, or travesties, of mythology; but some, like those of Aristophanes, referred to political matters. He also invented comic characters. The discovery of scenes relating to his plays, upon the Campanian vases, shows what were the first regular dramas of Italy, and whence derived. Müller's account[l] contains such interesting particulars, that it shall here be given at large:—"In the comedy of Busiris, Hercules was represented in the most ridiculous light, as a voracious glutton; and he was again exhibited in the same character (with a mixture, perhaps, of satirical remarks on the luxury of the times) in the 'Marriage of Hebe;' in which an astonishing number of dishes was mentioned. We can, however, form a better notion of the drama called 'Vulcan, or the Revellers,' chiefly by the help of some ancient works of art which have come down to us. The play began, as we are told, with Vulcan chaining his mother Juno, by magical charms, to a seat, from which he only released her after long entreaties. Now, on a vase discovered at Bari in the kingdom of Naples, preserved in the British Museum, Juno, with the superscription EHPA,[m] is seen seated on a throne; on her right is a clown, fantastically dressed, whom his pointed cap marks as a servant of Vulcan named Dædalus (inscribed over his head); on her left is Mars, dressed, with the exception of his helmet, in the same fashion (with the superscription ENEYAΛΙΟΣ;) both these figures are armed, endeavouring, the one to dissolve, the other to strengthen, the charm by which Juno is held.

[h] P. 220. edit. H. Stephen. 1594, 8vo. [i] Dorians, i. 419, ii. 377. [k] vi. 132.

[l] ii. 365. English translation. [m] This form of the H, or aspirate, seems to have been peculiar to the Italian Greeks.

"The legend went on to say, that Vulcan having, in consequence of this act, been ill-treated by his parents, entirely deserted Olympus; until Bacchus, having contrived to make him drunk, placed him on an ass, and thus brought him in jolly merriment back to Olympus; to which transaction the other title of the piece ('the Revellers') evidently alludes. Now, this scene also has been transmitted to us by an ancient painting on a Toghill vase: it is a procession, in which the names of the several individuals composing it are superscribed; first, Marsyas, as a flute-player; then Comedy, in a state of violent motion; next Bacchus, in the ancient festival costume; and lastly, Vulcan, who, in other compositions of the same subject, is drawn riding on an ass."

Müller continues, "I may take this opportunity of observing, that the painted vases of lower Italy often enable us to gain a complete and vivid idea of the theatrical representations of that country. From this source I have traced a farce, in which Hercules delivers the Cecropes to Eurystheus, or some other king; and perhaps, also, the picture of Hercules in the form of a pygmy, and fighting with the cranes, was derived from a similar source.[n] We may likewise mention the picture of Jupiter and Mercury,—the latter with a lantern, and the former with a ladder, both dressed in the most ludicrous and fantastical costume,—in the act of ascending to a fair female, who is expecting them at her window."

Here we must pause, to notice a circumstance connected with this vase. It is too indelicate to be engraved. It may be sufficient to say, that Müller[o] makes the worship of Bacchus to have also produced a native kind of comic and ludicrous entertainment, called "The Phallophori."

"It is probable," continues Müller, "that the buffoon represented on a vase as sitting on a fish, and making ridiculous grimaces,[p] is a caricature of the Tarentine fable of Taras on the dolphin. The costume, which reminds us of the Italian Policinello and Arlechino, proves that it was taken from a dramatic representation, which, however, is still more conspicuous on the painted vase of Asteas; on which, among a number of clowns, one is seen stretched on a couch —evidently the bed of Procrustes. But it is remarkable, that, in this case, the performers do not bear the names of the heroes whom they travesty, but those of their masks. The one on the bed is called ΧΑΡΙΝΟΣ, or *Gracioso* (which name was likewise in use at Sparta); the others are named ΔΙΑΣΥΡΟΣ (the jester); ΚΑΓΧΑΣ (the laugher); and ΓΥΜΝΑΣΟΣ, if the letters are read correctly: these are evidently names of standing characters of a dramatic fable, resembling the Attelane farces of Campania, where the vase was discovered.

The prologue of the Menæchmi of Plautus seems to intimate that the plot was taken from a comedy of Epicharmus. Thus the origin of Roman comedy is ascertained.

The *Atellanes*, so named from *Atella*, a town of the Osci, in ancient Latium, where they originated, were pieces of low comedy, different from the *Exodia* and *Mimes*, which consisted of gross satire, and obscene buffoonery. The origin of pantomimes, as representing whole stories by gesture, is no further known than as it was derived from the Greek mimic dancers,[q] which again were common among the Jews, Indians, Eyptians, &c. It is, however, said, that Pylades and Bathyllus, in the time of Augustus, conceived the idea of representing a whole action by dancing and gesture. But the two persons mentioned seem to have been no other than two eminent ballet masters; Pylades excelling in tragic, Bathyllus in comic, subjects. The judgment of Paris, in Apuleius, is a complete ancient pantomime. Pantomime was exceedingly popular among the Romans.

Prologues are of Greek ancientry.

[n] Millin, i. pl. 63, 72. [o] i. 419.
[p] Tischbein, iv. 57.

[q] Müller, ii. 355.

There were three kinds: 1. *ὑποθετικος*, declaratory of the subject of the play; 2. *συστατικος*, which implored favour; and 3. *αναφορικος*, which combated objections. Some prologues, called *μικτοι*, included all the three. Sometimes they were spoken by one person (*μονοπροσωπος*) or by two (*διπροσωπος*). In tragedy the prologue made part of the action, in comedy it was often detached. The epilogue merely implied a few lines at the end of the piece, and was not always in use.

If the domestic fools, among us, exceeded due bounds in their jests, they were subject to the whip; and, for the same cause, it appears that the Roman players underwent a similar punishment.[r] Riots, as now, applause by hired persons, hissing, a call to lay aside the mask under displeasure, and clapping the hands in approbation, were anciently usual.[s]

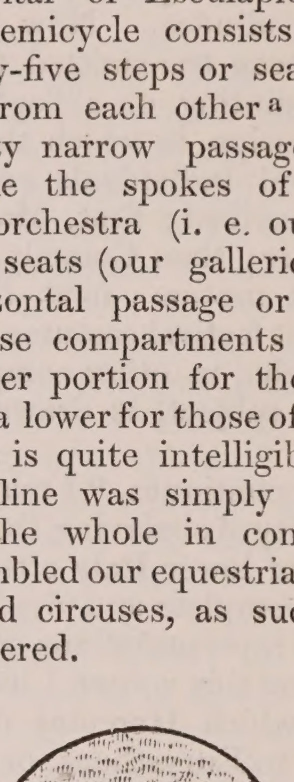
But this account, so far at least as concerns Italy, is subject to the following qualifications, embracing the period before the times of Plautus and Terence, who introduced the translations in imitation of the Greeks. Romulus founded the Consualia, which were succeeded by a sort of rude pantomime, of Lydian and Etruscan origin. For instruction in this art they sent for a performer named Ludius, an Etruscan. By degrees a poet Livius improved it into satires, by adding regular fables and plots.[t]

The first Greek theatre, at least at Athens, was a temporary structure of boards, removed after the performances were closed. This fashion continued till the erection of the theatre of Bacchus, at Athens, which served as a model for the others.[u] The Greek theatre is no more than a concave sweep, scooped out of the hollow side of a hill, generally facing the sea.[x] The sweep was filled with seats, rising above each other, and ascended by staircases, placed like the radii of a circle. This semi-circular form was adopted, not merely for convenience of vision, but for aid to the sound.[y]

[r] Suet. Aug. c. cxlv. [s] Id. 421, 429. Casaub. in Theophrast. 181. et al. [t] Val. Max. p. 66. Ed. Steph. 1544. [u] Enc. [x] Clarke, iii. 293.

Pausanias says,[z] that the finest theatre in all Greece was that of Epidaurus, built under the superintendance of Polycletus, for the recreation of invalids in the Ieron (i. e. the airing-ground) of the Temple, and we should add, Hospital of Esculapius. The audience hemicycle consists at present of fifty-five steps or seats, being separated from each other[a] by more than twenty narrow passages, which radiate, like the spokes of a wheel from the orchestra (i. e. our pit) to the upper seats (our galleries). Another horizontal passage or gallery[b] divides these compartments of seats into an upper portion for the inferior ranks, and a lower for those of station.[c]

This part is quite intelligible. The general outline was simply this *(see cut)*, and the whole in construction nearly resembled our equestrian amphitheatres and circuses, as such places are misnomered.



1. The Audience part.

2. The Orchestra (with us the Pit), at Epidaurus 89 feet diameter,[d] was devoted to the chorus,[e] who danced around an altar in the centre, the mu-

[y] Alberti, fol. cxxviii. [z] 69. l. 41. ed. Sylburg. Sir William Gell (Argolis) has given interesting plates of it. [a] These compartments formed the *κερκοδες* or *cunei*. [b] *διαζωμα*, præcinctio. [c] This whole audience part was called *κοιλον*, by the Romans *cavea*, and the wedge-like compartments had appropriate names, given in the Classical Antiquities, i. 111, 112, from the new edition of Stuart's Athens, vol. iv. [d] Gell's Argolis, 107—109. [e] *θυμελη*.

sic consisting, according to vases and paintings, of wind-instruments, more especially pipes, and the performers not seated in a pew, as now, but standing on the Thymele. At the end of the Orchestra, in front of the Stage, (where now is our music pew and lights) was a sort of hustings, [f] because when the theatre (sometimes used as a Town-hall) was occupied by the citizens on publick business, here stood the orators. (*See next article.*)

3. The Stage. [g] Not deep, as now, but very shallow. Mr. Vivian Arundel had a personal opportunity of seeing the remains of one at Aglason, (ol. Salagasus, Selgessus) where a considerable portion of the Proscenium, and entrance, is nearly perfect. Boindin and others do not admit that there was any such distinct estrade as the λογειον or pulpitum, but that these terms only applied to the *Proscenium.* Mr. Arundel [h] however says, from the actual remains, that "the distance between the pulpitum and the scene was 18 feet, and that from the doors of the pulpitum four steps descended into the orchestra."

Pollux, who lived in the time of Commodus, when the histrionick amusement was in vogue, thus enumerates the stage parts of a theatre: [i]

1. Σκηνη, *Scena,* appropriated to the actors.

Ορχηστρα, *Orchestra,* which was occupied by the chorus, and had in it the *Thymele,* which he defines as either a *bema,* a raised platform, or altar. He therefore confirms Valpy's [k] definition of *Thymele,* as an altar, and from its form also a high place or pulpit in the orchestra for the musicians, who, says Isidore, were called *Thymelici,* because, standing in the Orchestra, they used to sing upon the pulpitum called *Thymele.* That in its pulpit sense was also called the λογειον, for the Latin translator of Pollux renders it by *pulpitum,* and it is still Greek for "a place for speaking—a pulpit."

2. Προσκηνιον, *Proscenium.* This he does not define, but it evidently means the forepart, on a line with the (modern) stage doors.

3. Παρασκηνια, *parascenia,* also undefined. Mr. Donaldson [l] happily denominates them places behind and on each side the Scene, answering to our green-rooms, and magazines for the properties.

4. Υποσκηνιον, *Hyposcenium.* This he says was ornamented with columns and statues, turned towards the theatre, and subjacent to the λογειον or pulpitum. [This must be the balustrade at Herculaneum.]

So much for those parts which can be understood without a model.

The following additional illustrations from Rosinus [m] and Dempster are well supported. The parts of a Theatre are, they say, the *Scena, Orchestra, Proscenium,* and *Pulpitum.*

Scena. The Scena is the front and that part of a Theatre, which has a covering from one horn to another. This was either *versatile,* namely was suddenly changed by certain machines, and exhibited a different face of the picture; or *ductile,* when *planks* being drawn this way and that, an interior sort of picture was presented. The length of the Scena was, according to Vitruvius, to be double the diameter of the Orchestra.

Proscenium. This was the place extended before the scena, in which was the pulpitum, the place of the actors and speakers. For the actors used to step forwards into the pulpitum, which Vitruvius thinks was broader among the Latins than the Greeks. But its height among the Romans did not exceed five feet; while the *scena* was higher than the *pulpitum,* and the *pulpitum* higher than the *proscenium* and *orchestra.* There the people were amused with tumbling (gesticulatione), singing, and dancing, during the recess of the actors. [Thus does it appear

[f] Λογειον. [g] Σκηνη.
[h] Churches of Asia, 143. [i] Onomast. l. iv. c. 19. [k] Fundamental Greek words, 203.

[l] Stuart's Athens, iv 41. [m] 320.

that the pulpitum was a platform raised upon the stage.]

The *orchestra* [pit] was, among the Romans, the place where the Senators sat, but among the Greeks that where there were dances.

The Roman theatre, as appears from the remains at Pompeii, was of similar D form. Two lofty arched doorways entered into the pit. In front of the stage, which is very shallow, is a modern pew-like orchestra. The proscenium is very narrow, and instead of a drop scene is the *clisium*, or κλισιον, a house, narrow, with a kind of bow window front in the centre, and a door on each side; for Pollux says, that a house with two stories formed part of the stage, whence in comedy old women and panders used to look down, and peep about them.[n] Within the house were apartments. Around the back of the stage was a porticus.[o] At Herculaneum, on a balustrade, which divided the orchestra from the stage, was found a row of statues, and on each side of the pulpitum, an equestrian[p] figure. Below the theatres (the great and small) was a large square, constructed, says Vitruvius, for the reception of the audience in bad weather. It consists of Doric columns, around an open area, forming an ample portico for this purpose, whilst under it were arranged *cellæ*, or apartments, amongst which were a soap manufactory, oil-mill, corn-mill, and prison. An inner logia was connected with a suite of apartments. There was also an exedra or recess.[q]

Thespis was the first who introduced an actor. He spoke only soliloquies, containing the adventures of some famous person. Æschylus added another for the sake of dialogue, and instead of faces smeared with wine-lees, gave them the buskin, and decently dressed them. Sophocles brought on a third, which number was not exceeded in the Greek tragedies during the same scene. Horace alludes to this, "nec quarta loqui persona laboret" [*Let not a fourth person strive to speak*]; but it was not observed in comedy. Players of second parts were obliged to speak so low, as not to drown the voice of the chief actor. Tyrants, from the hatred of the Greeks, were always played by subalterns. The women were only dancers. Female parts were performed by eunuchs.[r]

The Dresses of the characters, avoiding details, but marking distinctions, were these—In Tragedy, splendid and richly coloured tunics down to the ancles, tiaræ, fillets, and *mitræ* (like the beaver of a helmet) for great characters —a net made of ropes, enveloping the whole person, or some other *prophetick denotation* for Tiresias. The Atrei, Agamemnons, and similar characters, had their tunics constrained by κολπωματα, a dress in folds or plaits. Knights or hunters wore a red scarf, which they twisted round their hands. Bacchus was distinguished by the *crocota*, a yellow robe, embroidered with flowers, and a thrysus. Unfortunate persons had either white or dark-coloured mourning. The dress of Philoctetes and Telephus was a tattered stole. Besides these occur deer-skins, leather jerkins (διφθεραι), swords, sceptres, spears, bows, quivers, caducei, lions' skins, and all sorts of arms. Queens were denoted by a purple συρτος, white around the elbow —unfortunate women by one of black. —The Satyrick dress was a goat or kid-skin, sometimes that of a leopard. The hunter's was that of Bacchus, a thick upper cloak, (χλανις) and purple vestment (ιματιον)—a peasant's, the thick tunic, which Sileni wore, and the εξομις, a smock-frock, with one sleeve —of old men the ιματιον turned backwards, of purple or black—of young men the same, of purple. A scrip, club, skin-dress or crook of shepherds, distinguished rustics—a στλεγγις (whether it here means a strigil, curry-comb, or ornament for the head) and unguentary of perfumes badged a parasite, who

[n] Gordon on Amphitheatres, 393. [o] From the plates in the Pompeiana. [p] Swinburne, ii. 94. [q] Pompeiana, p. 244.

[r] Encyclopædia.

had other distinctions according to circumstances. Pimps, or he-bawds, bore a straight rod, called an αρεσκος. There were other insignia founded on fashion, colours, or particular situations, which could not be now appropriated. Thus Pollux;[s] and it is to be added, that tragick actors of rank carried a long staff or erect sceptre; and old men leaned upon one, also long, but crooked, called Σολιον.[t]

From the size of the ancient theatres, it was not possible to notice the visage of the actors, and the spectators seem to have desired a physiognomy, appropriate to each respective part. For this and other purposes, masks were used of strong Hogarthian expression, though not caricature. But no man can from mere verbal description, some obvious instances excepted, assume, that if he makes a drawing from it, he is accurate, because he is clever. One object was especially consulted in all, viz. strong expression from the distorted features, and the fashion of the hair and beard. The protruded mouths are said to have contained some bronze instrument to assist the voice, upon the speaking-trumpet principle. But impossible as it is to indentify all the verbal descriptions of Pollux, some are very manifest, as e. g. to denote an old female servant, a fillet of lambskin on the forehead, and a wrinkled skin—Actæon horned—Argus with many eyes—Thamyris with one eye blue, the other black; and as to others, however difficult to be decyphered by us, every distinct sort had its own particular denomination, and thus all trouble was saved.[u] The principle upon which the mask was constructed limited the performance to recitation and dumb show.[v] The subject of a mosaic at Pompeii is a choragus, the Greek chorodidascalus, and our maître du ballet, instructing the actors.[x] At Athens, there were players, called by Demosthenes βαρυστονοι, who instructed tragedians in mournful accents and sighs.[y] He adds, that people used to go early in the morning to the theatre to hear the music; and that in his time musicians studied nothing but composition for the stage.[z]

Acoustics were much studied by the Greeks and Romans in the construction of their theatres, and Vitruvius mentions *echea*, or brazen vases, as placed under the seats to aid the sound. None have been found, only holes where they might have been deposited. But Plutarch says,[a] that when a person would have set up a copper Alexander, as an ornament to a stage at Pella, the architect dissuaded him, because it would spoil the actor's voice.

The following illustrations of the technical terms are interesting:—

SCENÆ VERSATILES, CONDUCTILES, &c. The ancient scenery at first consisted of mere boughs, and Evelyn saw at Rome "comedies acted on a stage placed on a cart or waggon, where the *scene* or *fairy palace* was made of boughs in a rural manner, in which they drove from street to street with a yoke or two of oxen after the ancient guise."[b] To form parts of the scenes there were prisms of framework, turning upon pivots,[c] upon each face of which was strained a distinct picture, one for tragedy, consisting of large buildings with columns, statues, and other corresponding ornaments; a second face with houses, windows, and balconies, for comedy; a third applied to farce, with cottages, grottoes, and rural scenes. As to the patterns of the scenes—in comedy, the most considerable building was in the centre; that on the right side was a little less elevated, and that on the left generally represented an inn. In the satirical pieces they had always a cave in the middle, a wretched cabin on the right,

[s] § 4. c. 19. p. 203. [t] Enc. [u] Pollux, 205—207. [v] In a curious little work, full of wood-cuts, entitled Pompeii, is a long account of the Masks, i. 211 seq. and the Theatre in general.
[x] Enc. of Antiq. Schegel in Pompeii. and De Musica.

[y] Plut. de Volupt. sec. Epicur. [z] De Volupt. sec. Epicur. [a] Casaub. in Theophrast. 223. 246. [b] Memoirs, i. 161. [c] See § Pegmata, &c. postea p. 58.

and on the left an old ruined temple, or some landscape. In these representations perspective was observed; for Vitruvius remarks (l. 8.) that the rules of it were invented and practised from the time of Æschylus by a painter named Agararchus, who has even left a treatise upon it; but with regard to figures, as on the Trajan column, they lengthened them as they advanced upwards. After the downfall of the Roman Empire, these decorations of the stage were neglected, till Peruzzi, a Siennese, who died in 1536, revived them.

Hospitalia. Stage-doors. There were three entries in front, and two on the sides; the middle entry was always that of the principal actor; thus, in tragedy, it was commonly the gate of a palace. Those on the right and left were destined to the second part players, and the two others, on the sides, one to people from the country, the other to those from the harbour, or any public place.

Pegmata, &c. Machinery. Pollux informs us, that there were trap-doors, for ghosts, furies, and the infernal deities. Some under the doors on one side introduced the rural deities, and on the other the marine. The ascents or descents were managed, as now, by cords, wheels, and counter-weights. Such machines were called by the Greeks ἀναπέσματα; for those which they denominated περιακτοι, and were over the doors, were prismatic machines, the faces being turned according to the god who was to enter. Of all these machines none were more common than those which descended from heaven in the end of the play, and in which the gods came to extricate the poet at the denouement. The kinds were, as now, chiefly three, and managed in the same manner: some conveyed the performer across the theatre in the air; by others the gods descended on the stage; and a third contrivance, elevated or supported in the air persons who seemed to fly, from which accidents often happened. As the ancient theatres were larger than ours, and unroofed, there was no wheel-work aloft, but the performer was elevated by a sort of crane, of which the beam was above the stage; and turning upon itself, whilst the counter-weight made the actor descend or ascend, caused him to describe curves, jointly composed of the circular motion of the crane, and the vertical ascent. The *anapesmata* were cords for the sudden appearance of furies, when fastened to the lowest steps; and to the ascension of rivers, when attached to the stage. The *ceraunoscopium* was a kind of moveable tower, whence Jupiter darted lightning, supposed to be the Greek fire, as in Ajax Oileus. The machine for thunder (*bronton*) was a brazen vase, concealed under the stage, in which they rolled stones. Festus calls it the Claudian thunder, from Claudius Pulcher, the inventor. The most dreadful machines were, however, the *pegmata* (a general term also for all the machines), which first consisted of scaffolds in stories, &c. These first exhibited criminals fighting at top, and then, dropping to pieces, precipitated them to the lower story, to be torn to pieces by wild beasts. Sometimes they were for vomiting flames, &c. The *theologium* was a place more elevated than the stage, where the gods stood and spoke, and the machines which held them rested.

Siparium. Aulæum. The first was the curtain of tapestry. It was let down, not raised, when the performance commenced, and at the beginning of new acts. The *aulæum* was probably a sort of drop-scene, or curtain, to draw before doors, and contract the stage. Apuleius says, "aulæo subducto et complicitis sipariis."

Choragium. Property room, where were kept the dresses, scenes, and musical instruments, and where were sometimes disposed the choirs of musicians. In the Greek theatre it was a place behind the stage, used also for a dressing-room.

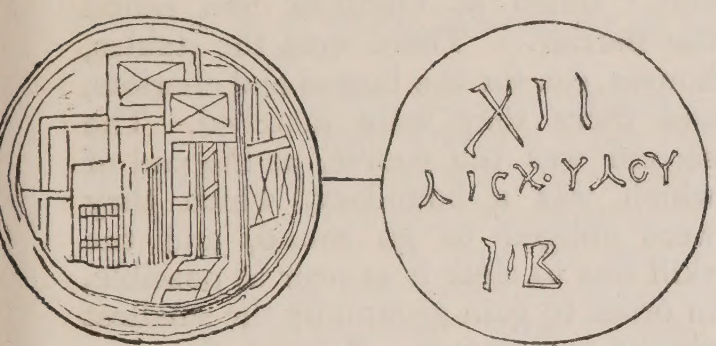
Postscenium, Parascenium, dressing-room behind.

Alnus. The furthest and most

elevated row of seats, answering to our one shilling gallery.

Monitores. Secundarii. The first were prompters; the second a sort of fuglemen, who suggested the proper action to the performers.

Tesseræ, or admission-tickets. Two of bone have been found at Pompeii; one contained a view of the exterior of the theatre. The reverses have letters and figures.



Play-bills. M. Millin, in his description[d] of a Mosaick pavement at the Pio-Clementine Museum at Rome, representing scenes from tragedies, finds that the ancients had, like ourselves, a kind of announcements of plays, and even a sort of play-bills (*affiche*), but instead of writing the names of characters, who were to figure in the piece, they suspended at the entry of the theatres *des cadres* (picture frames) placed in a cartouche, having the form of a small temple, decorated with columns, and a fronton or other ornaments. The fine MSS. of the Vatican Terence and of the Royal Library at Paris offer two specimens of it.

Thymelici. (See *antea*, p. 55).

Cunei. Præcinctiones. Vomitoria. The seats of the spectators were divided into stories, each containing seven rows of seats, with two passages (*præcinctiones*) around them, above and below. Small staircases divided the seats into sections, called *cunei*, and ended in a gate at top, which communicated with passages (the *vomitoria*) for admission; at Pompeii full of scrawls made by persons, who waited for the doors to be opened.

[d] Fol. Paris, 1819, p. 9.

Anabathra, wooden steps to the stage, or *pulpitum*, first made of wood by Æschylus.[e]

Persons hired to applaud are the Σοφοκλεις of the Greeks, and *Laudicæni* of the Romans. Turning out troublesome auditors is mentioned both by Martial and Petronius.[f] Hissing and clapping the hands are of equal ancientry. The slap of the face, which, often during the performance, excites a laugh, is the *salapitium* of the buffoons, called *salpetones*, who repeated these blows to divert people by the noise. There was, however, a kind of drama, now unknown, between farce and comedy. It was the *tabernaria comedia*, in which persons of condition were mixed with the dregs of the people, i. e. it was a plot composed of the Beggar's Opera and high comedy. But as the subject is far too extensive for the limited room in this work,[g] the article itself can here be only disquisitional.

Odea were theatres, built for rehearsal of the musick which was to be performed at the theatre. The interior of that of Pericles (who founded the practice of paying for places at theatres) was adorned with columns and seats; and the roof conical: but only sites remain, undistinguishable from those of other buildings.[h]

Amphitheatres were unknown to the Greeks. They were, at first, two large semicircular theatres of wood, which, the morning dramatic diversions being finished, turned round on pivots and hinges, and united, in the area of which the gladiators fought.[i] According to Maffei, Cæsar first erected an appropriate building of wood;[k] and Statilius Taurus, anno 725 U. C. one

[e] The authorities used are Boindin Mem. Acad. Inscr. i. p. 48; Juv. S. viii. 46; Cassiod. Var. iv. 51; Senec. Ep. 88; Joseph. Bell. Jud. vii. 14; Strab. vi. 188; Claud. Mall. Theod. n. 325; Vitruv. S. v. 9, &c.; Pompeiana, 241. 243. 272.

[f] Burm. i. 575.

[g] I have treated the subject at great length in the Classical Antiquities (Lardner's Cyclopedia, No. 47) vol. i. 107. 301.

[h] Enc. fom Wheler, &c. of that of Pericles and Ariobarzanes et Athens.

[i] Maffei on Amphitheatres by Gordon, p. 18.

[k] Id. 21.

of stone, according to the Encyclopedists, from Dio and Strabo, who were not aware that Tacitus says,[l] they were first built of stone by Pompey. The Colosseum, begun by Vespasian and finished by Titus, still astonishes the world.

Amphitheatres were mostly oval, lined with tiers of arches. The lower area was the *arena*, where the combats of the gladiators and wild beasts were exhibited. Around the *arena* were dens, called *caveæ* (a term sometimes applied to Amphitheatres themselves), from whence it is said that the wild beasts were liberated, though the Marquis Maffei denies this, and affirms that they were brought on in cages.[m] A wall surrounded the arena, and in a projecting box, called the *Podium*, were the Emperors, Senators, and Magistrates, on curule (X-formed) chairs, accompanied by their lictors. It stood low, and was secured from the animals by nets, spikes, round and moveable rollers of wood, and similar precautions. The seats were arranged like those of theatres, and the lower arches of entrance[n] were marked with numbers, to show the places appropriated to each district of inhabitants. The dead bodies, after being stripped in the *Spoliarium*, were carried through a gate called *Libitinaria*. Fosses, full of water (*Euripes*), sometimes surrounded the arena, as a greater security against the irruption of the beasts into the Podium. There were, further, *Naumachia*, or mock sea-fights, by the admission of water; and pretended hunting, trees being planted in the sand of the arena.—Besides these there were *Amphitheatra Castrensia*, formed without stone, of turf,[o] like an oval pond, and sometimes named by the country people Bullrings, of which there is one so called at Cirencester. Strutt has engraved that of Silchester;[p] but the finest known in England is at Dorchester.[q] All the amphitheatrical amusements were quite left off in the sixth century, and in the succeeding ages tilts and tournaments were performed in the arena.[r]

The substitute among the Greeks for the Amphitheatre was the STADIUM. It was situated below the Theatre. It is a narrow piece of ground, mostly placed in hollows between hills, and of the shape of a staple, round at one end,[s] which at Olympia was called the Barrier. There were the stables, houses, &c. for the horses and chariots, and there they were matched. The second was the course, at the end of which was a boundary, which they were obliged to go round, and the skill was to clear it as near as possible, in order to gain ground by the smallest circuit in turning. Beyond this was the figure of the genius Tarascippus, made in such a manner as to affright the horses; but why, except the presumption that they took it for a ghost, does not appear. On both sides the course, for the whole length, were places for spectators, the chief for the judges and principal persons, the mob shifting how they could. The chariots entered from the barrier, separated, as now, from the course, by cord. This was let down by a mechanical process, described by Pausanias. It was the signal for their entering the course.[t] The Stadium of Olympia, being intended for chariot-races, was much larger than others, though of similar outline. Unfortunately, the precise situation of it is unknown, and the accounts unsatisfactory; but the most probable situation is the between hills near Mount Labern and the village of Echo.[u] The Stadium at Athens has been much admired; but that at Delphi is more entire, for the marble seats yet remain. At the curved, or upper extremity, they are hewn in the natural rock. The length was about two

[l] Ann. xiv. [m] Id. c. 7. [n] P. 218.
[o] They occurred even at Rome itself. See the Augustan History, ii. 612, 625. [p] Chron. of Engl. i. pl. 8.

[q] Engr. by Grose, viii. 59. Hutchins's Dorset, 2d edit. vol. ii. p. 344.
[r] Gordon, p. 71. [s] Gell's Argolis, 164.
[t] Enc. [u] Antiquary's Magazine, i. 23.

hundred yards.[x] That at Iero consisted principally of high banks of earth,[y] which were only in part covered with seats. A subterraneous vaulted passage, supposed by Chandler a private way for the *Agonothetæ*, &c. to enter, conducted into its area, on the left side of it, and near to the principal entrance. This Stadium has fifteen rows of seats; but the latter occurs only at the upper end of the structure; the rest is of earth, heaped so as to form its sides.[z]

The Stadium was the evident ancestor of the Roman CIRCUS,[a] for the form was similar, and the latter is only a Stadium architecturally constructed and enriched. It was an oblong rounded at one end, externally consisting of tiers of arcades. King Theodorick saw one entire, and his description, as it occurs in Cassiodorus, is the best. The part were as follow.

Carceres, or arched gateways, from which the horses started.

Spina. This was a flat ridge running lengthways through the centre, and full of the following decorations.

1. *Metæ*. Three cones; repeated at the other end.

2. Altars of the Lares; and on the other side the *Ara Potentium*.

3. Two columns with a pediment.

4. Another similar, dedicated to *Tutelina*, with an altar beside it.

5. Column, with a statue of Victory.

6. An oblong square with four columns, with architrave, frieze, cornice, and entablature, upon which were dolphins; seemingly a temple of Neptune [who struck the earth with his trident and produced a horse].

7. A statue of Cybele, riding upon a lion.

8. An obelisk.

9. A Temple of the Sun.

10. A tripod, symbol of Apollo.

11. A column, with a statue of Fortune.

12. A columned, square, open platform, supporting egg-shaped stones, the *Ova Curriculorum*.

13. A column, with a statue of Victory.

14. Altar of the great Gods.

15. Smaller obelisk, consecrated to the Moon.

16. Metæ, as No. 1.[b]

The Circus was not only used for horse and chariot races, but wrestling, the cæstus, and other athletic games. It was noted for being the haunt of fortune-tellers, and thither the poorer women used to go to have their fortunes told.[c]

AQUEDUCTS. The idea of thus conveying water is of stupendous antiquity.[d] The Romans often made them when not wanted, merely to employ the soldiers, and even brought water over eminences in syphons of an easy curvature.[e] Aqueducts are of two kinds, *apparent*, or above ground, and *subterranean*, which kinds were sometimes united. The first among the Romans commences in U. C. 444, and the Campagna exhibits large remains of several. In general they consist of tiers of arches, much resembling horizontal bridges, laid upon each other. Though they could have brought these aqueducts in a right line to the towns, yet they took a circuitous route, on purpose to have the waters more pure.[f] Vent-holes were left at certain distances, in order that, if the course of the water was stopped by any accident, it might disgorge itself until the conduit was cleansed. Where there are two rows of arches, one above another, the intention was that the height, as would have been the case with only one row, might not weaken the structure. The oldest, or Appian Canal, widened upwards in steps, so that it continued narrowing down to the bottom. In some aqueducts there were three channels, each over the

[x] Clarke, vii. 241. [y] It appears in the landscape of Sir W. Gell. Argolis, 107. [z] Clarke, vi. 406. [a] The accounts of its origin ascend to Pelops and the Mythological ages; of course, is quite uncertain.

[b] Montfaucon, iii. 176, and pl. 49. [c] Lubinus in Juven. p. 294. [d] Gale's Herodotus, p. 164. Thal. iii. c. 9. [e] Pownall's Provincia Romana, p. 171. [f] Enc.

other, conveying distinct streams. These structures are for the most part brick, but so well cemented that it is very difficult to break off the smallest piece.[g]

An interesting specimen of subterraneous Grecian aqueducts occurs at Tychæ, an elevated quarter of Syracuse. They were cut out of the rock itself, conveying the water under ground for concealment from enemies, and distributed the useful fluid through all the streets by canals, which separated and intersected each other in all directions. Every street and every house had, generally speaking, a little narrow round well, bored like a cannon, and terminating in a small channel, which communicated with the aqueduct. These aqueducts, in many places, were carried over each other to the height of three ranges, yet without ever projecting above the surface of the earth.[h] The vents of these accumulated waters were the SEWERS. Those of Pheax, in Sicily, were the first works known of the kind; and they appear to have been built with freestone, magnificently arched, with layers projecting over each other, and shut in with a large covering-stone near the Piscina.[i] The elder Tarquin was the first who made them under the city of Rome.[k]

BRIDGES. Remains of these in Greece are very rare. One at *Mycenæ*, of very remote date, is not arched, but formed of projecting stones.[l] Wooden bridges are the most ancient; and the *Pons Sublicius*, or *Æmilianus*, the oldest at Rome, was of this construction. It was first built by Ancus Martius, and was even of wood in the time of Augustus.[m] In making wooden bridges, there was a contrivance in the disposition of the timbers, which rendered the violence of the stream auxiliary to the strength of the bridge.[n] Wooden bridges upon the Roman model were frequent here. One was recently taken down at Chepstow,[o] and another still exists at Usk. The magnificent bridge of Trajan, over the Danube, was of wood-work upon stone piers. The carpentry is very neat, and much resembles our present iron bridges. The bridge of Narni, a remarkable specimen of stone-work, has round arches, but all of unequal size. The bridge at Gard has three rows of arches, and is supposed to have served both for a bridge and aqueduct. This bridge was built of prodigious stones, some full 20 feet long, joined not only with cement, but with iron cramps. The bridge of Old Brioude is like the Pont-y-Pridd, of one arch only, and crosses the whole river Allier. It is 195 feet broad in the span, and 84 feet high. The bridge of Ambrois, the ancient Ambrussum, a bridge on an old Roman road, has two singularities. The piers are only buttressed against the stream, the other side being flat wall, and the road, or pavement over the bridge, instead of being level, or gently ascending, undulates with the tops of the arches. On the other side of the famous bridge of Alcantara, was a sacellum, or chapel, 10 feet broad and 20 long. The stones are of a prodigious size, and project so out of the wall, as to form a kind of roof. They are so skilfully jointed, that though the building is of the age of Trajan, the rain has not been able to penetrate between them. Plutarch derives the word Pontifex from sacrifices made upon bridges, a ceremony of the highest antiquity. These priests are said to have been commissioned to keep the bridges in repair, as an indispensable part of their office. This custom, no doubt, gave birth to the chapel on London Bridge, and the offerings were of course for repairs. Of this more hereafter.

Mr. Surtees thus describes a Roman *tête du pont* at Middleton St. George. "The ground on the Yorkshire side bears strong marks of a regular *têe*

[g] Montfaucon, iv. p. 126. [h] Denon's Sicily, 340, 341. [i] Id. 134. [k] Dion. Halic. Enc. [l] Gell's Argolis, p. 28. [m] Reliq. Urb. Roman. by Buonaventura, &c. iii. p. 1. [n] Montfaucon.

[o] See a print of it in Sir R. Atkyns's Gloucestershire, p. 774, ed. 1712.

du pont. From the bridge the road northwards climbs the hill in as direct a line as possible; and immediately on the brow is a large tumulus, or artificial mound, surrounded by a fosse, and commanding the ascent. Just opposite to this work, in the front of a farmhold belonging to William Hoar, Esq. the ground has been terraced, and extensive vestiges of foundation appear on the level above. The road proceeds with a truly Roman pertinacity to Tadberge, and thence to Stainton-in-the-Street."[o]

Town Walls, Gates, Acropoles. There was a considerable difference in the ground-plans of Asiatic cities from those of later æras, because such cities included an immense district, and did not consist of houses only, but farms. Herodotus describes the walls of a town, built by the Medes, as being circle within circle, in number seven, rising alternately one above the other, and adorned with *προμαχεωνες* of different colours, through painting.[p] Upon this principle Babylon was apparently constructed, and perhaps Thebes. But a Greek city simply consisted of a site, thus described by Dr. Clarke and Alberti.

Every Greek city, says the former, occupies a peculiar plain, surrounded by a natural wall of mountains.[q] In short, every metropolis possessed its Acropolis and its plain; the former for refuge during war, the latter for agriculture.[r] Alberti thus explains the matter. A citadel, he says, should occupy elevated ground behind a city, from whence there are easy means of sallying against enemies or seditious citizens,[s] or of receiving reinforcements. It should be the point of junction for all the town walls, and small, because more easily defended. Such a site is also more safe. The foundation should be solid, of vast stones, in an oblique line, on purpose that scaling ladders may be weakened by curvature, the besieging enemy be unable to avoid the stones discharged, and those sent from the engines fly off obliquely. The inner area should be thickly strewed with large stones to prevent mining. The Acropolis was not only to be a refuge during danger, but to be especially devoted for guarding matrons, virgins, and the sacred religious objects, from profanation. For this reason, there were temples in every Acropolis.[t] The Capitol at Rome was only an Acropolis.

As to the interior, Athens itself was, according to Dicæarchus, not very unlike Constantinople; the streets irregular, the houses poor and mean, the lanes obscure and dark, and the shops small and unglazed.[u] In short, Greek streets were unpaved, narrow, winding, and dirty.[x] Those of the Romans were straight,[y] but on account of keeping off the sun, says Tacitus, were so narrow, that Pompeii is called a City of Lanes.[z]

Town walls originated in civilized nations surrounded by barbarous hordes, and the first instances are said to have occurred in Egypt, but surely they are older than the wall of Sesostris from Heliopolis to Pelusium. They were erected by imposts of labour and taxes: sometimes a part was given by individuals.[a] The Roman equites personally worked at them.[b] As to the town walls of the Greeks, they were double, and towers stood upon them; at Tyrins solid. "At Halicarnassus," says Dr. Clarke, "one of the ruined square towers, built of stone, without cement on the outside, and filled within with earth, is 30 feet high. Four more communicated with each other by an interval of wall. These are what Diodorus, writing of Halicarnassus, calls Πυργοι, Μεσοπυργοι." At Cnidus, these towers stand upon the

[o] History of Durham, iii. 229. [p] Clio. L. i. § xcviii. [q] vii. 58. [r] iii. 125. [s] Thus Servius Tullus ordered the Patricians to live in the city, in order that he might oppress them, if seditious, from the higher ground. Alberti, f. lxii.

[t] Alberti, f. lxiii. [u] Clarke, iii. 3. n. 2. [x] Id. vi. 95. Denon's Sicily, 340, 357. [y] As at Herculaneum; though the plans of this place are not accurate, according to Miss Starke. Trav. ii. 114. [z] Pompeiana, 145. [a] Enc. Nicol. de Sigl. Veter. c. 30. [b] Sigon. Fasti, 117.

walls, which they divide into intervals.[c] At Pompeii, where the walls are in similar style, *viz.* terraces faced with stone, we find an inner and outer gate, for double security. The outer gate, called by Polybius ρινοπυλη, was rather advanced than placed at an acute angle, formed by the wall of the city. The gate, now called of Nola, is not placed at right angles with that part of the wall in which it is inserted, but in a line with the street communicating therewith, and, unlike that of Herculaneum, recedes from the face of the fortification. Two towers were constructed, guarding the entrance of a sort of passage between two parallel walls, leading to the gateway, which has but one arch 21 feet high, and 12 wide; the gate being placed 4 feet within it, or about 50 from the external face of the towers.

The very ancient Gate of the Lions at Mycenæ is built upon this plan, by which the attacking party, who could only advance in small numbers, were cooped up in a passage, little wider than the gateway: thus they approached under great disadvantage, from being exposed to the annoyance of the besieged, lining the tops of the flanking walls.[d] At the second tower occurs a sally-port. An arched doorway conducted through the lower stories to the sally-port, by a staircase constructed in that part of the tower which projected towards the city, so as to leave the communication free from rampart to rampart.[e]

In short, the Romans had a terrace within an inner and an outer wall; the former to overpower the citizens, the latter an external enemy. Towers were placed transversely on the terrace, separating it into spaces, in order that if any part had been destroyed by engines, or occupied by the enemy, their possession might extend no further than the intervals between the cross-walls or towers, from which they might be assailed by missiles. A small archway ran through these cross-walls, or towers, for thoroughfare; and the terrace between was wide enough for the soldiers to pass without confusion.

Upon the town gates, statues of the Gods were at first placed, in order to render them sacred; but afterwards figures of the emperors were substituted, from whence came the practice of putting up the arms of princes to whom the towns belonged. They were formed of three arches; two narrow, for foot passengers; and one broad, for carriages.[f] The exterior side of that at Pompeii is whitened, and contains inscriptions in red and black, according to the Roman custom of thus publishing *in albo* the decrees of the Prætor.[g] Upon every new inscription, they plaistered the wall afresh. The gates had portcullises, and the wooden leaves were cased with iron, that they might not be broken or burnt by the enemy.[h]

The walls of Agrigentum were lined with sepulchres in the shape of troughs, one above the other, in the wall, and sometimes arched. Others are plain, or circular chambers, 15 feet in diameter, with a vent-hole in the roof to admit light or air. The whole is lined with burial places, without order, hollowed out all round, beneath the surface of the earth, and so near each other, that in many places they are only separated by an interval of two inches. Denon attributes these customs to the Phœnicians and Carthaginians, or some later nations, but not to the Greeks or Romans.[i]

Themistocles directs, that even temples and other august fabricks, should be destroyed for materials of the town walls; and this accounts for the intermixture of columns and other wrought marbles in some of those of Greek cities.[k]

Forums. These famous edifices were places originally destined to negociation, either of merchants or others,

c iii. 258, 270. d Pompeiana, 130. e Id. 133.

f Enc. g Pers. xi. ii. 21. h Winckelm. Enc. i Sicily, 209. Diodorus Siculus notes that the Agrigentines were so fond of making tombs, that they erected them not only to winning horses, but to domestic birds. k Nep. in Themistocl. c. vi. Corn.

whose dealings and litigations took place in the open air. They were generally surrounded by a colonnade, over which was sometimes a second order for the convenience of those who wished to view the shows, for it was the scene of the gladiatorial combats, before the invention of amphitheatres, by which the necessity of these galleries was obviated. BASILICÆ were subsequently added for the protection of the litigants, and decision of causes under shelter.

No city, however small, was without its Forum. It was a market place for all kinds of goods, whether of rustics or citizens. Under its porticoes were exercised all sorts of trades, liberal, servile, or sordid; and within them were arranged the bankers' shops, *(tabernæ argentariæ)*, thermopolia (coffee-houses), and sometimes privies. It was infested with barrow-women (as we should call them), hence called *Forariæ*.[l] The market bell is ancient.[m] There were stands *(abaci)* and tables *(operariæ mensæ)*, upon which the goods were exposed.[n]

In the Forum was also the senate-house, the curia, for the assemblies of Augustals [similar to our Common-council-men, a rank between the decurions and people] and Priests for cognizance of sacred matters, the Comitia for assemblies of the people, the Nymphæum,[o] Ærarium or treasury, Record office, and public granaries.

At the north-end of the Forum of Pompeii is an edifice, which must have been more magnificent than any other yet discovered in that city. Its flight of steps, the solid-looking basement *(podium)*, flanking triumphal arches, and spacious portico of Corinthian columns, nearly as large as those of the cathedral church of St. Paul, its singular entrance, all bespeak a building of importance. The entrance is ornamented with a row of eight Ionick columns. There was probably another order above, to separate the beams of the building. The walls were painted in compartments of dark colours below, with red and black above. Upon this latter was found the trunk of a colossal statue, twice as large as life. At the further end were low vaulted cells, no higher than the lower order of columns, and behind them was a passage, with a staircase, probably to a gallery formed upon the upper order.

This edifice is presumed to have been the Senaculum, where the Decurions [answering to our Aldermen] met; and if so, the cells were in all probability depositories for records, and the platform in front, the pulpitum, whence the people were addressed.

A sun-dial, similar to that in the Elgin collection, has been found near this building.[p]

The Basilica was connected with the portico of the Forum by an uncovered court. On the sides of the piers, between the two latter, are grooves for the insertion of wood or iron work, from which we may conclude, that there were doors, or railings of separation between them. Steps from this court lead up to the Basilicæ, through the three central intercolumniations, and two doorways opening under the galleries.

The Basilicæ were particularly constructed to receive crowds of people. They were, according to Victor, courts for the administration of justice, and exchanges for merchants in bad weather. It shall be, says Vitruvius, on the least exposed side of the Forum, with Chalcidica [large halls] at the end, where was also the Tribunal [hustings]. Six columns elevated upon a podium [basement] at Pompeii, inclosed the place for the Duumvir [criminal judge, more properly perhaps, Centumvir], for justice, with his council; assessores [tax imposers], apparitors, lictors, and scribes; whence from the Curule chair,

[l] Pompeiana, 206. [m] Plutarch, Sympos. iv. Q. 4. [n] Enc. [o] It is true, that Zonaras (Leo. Magn.) has defined *Nymphæum* to be a public edifice, where marriages were kept by persons too poor to celebrate them at home (whence, among other objects, our mediæval church-houses); but others hold *Nymphæa* to be merely fountains consecrated to the Muses.

[p] Pompeiana, 206.

and distinguished by the insignia of the sword and spear, set upright before him, he delivered his dicta, after swearing upon the altar in front, to decide according to law and his judgment.[q] The construction of the Basilicæ is worthy observation, inasmuch as it formed the original church for christian worship, and there was a gallery for the convenience of spectators. The tribunal was raised, and had a cellar or space underneath.[r]

Forums were adorned with statues of every kind.[s]

TRIUMPHAL ARCHES were fitly placed where the road terminated in the Forum; and such arches had three passages under them; one in the centre for the soldiery; the other two for the mothers and relatives to accompany the army on their return to their native land[t].

Triumphal Arches were unknown in Greece before the time of the Roman emperors;[u] but rude structures of wood or brick, or rough stone, were common in the republick. Those ornamented with bas-reliefs, inscriptions, and other decorations, Pliny calls a new invention.[x] The arch of Hadrian at Athens, has, differently from other triumphal arches, a colonnade and pediment over the other work[y]. It is most probable, that these arches at Pompeii were not triumphal, but JANUSES, *i. e.* gateways, frequented by merchants and traders, some of them having four apertures, and being in the centre of four ways. They were common annexations to Forums[z].

COLUMNS were first raised by the Assyrians in honour of the Gods, and the fashion was imitated by the Greeks and Romans.[a] That of Trajan, the work of Apollodorus of Athens, stood in the centre of the forum at Rome. It is entirely surrounded with bas-reliefs of the exploits of Trajan; and the variety in so many thousand heads is astonishing. The figures have very little relief, and towards the bottom of the column are two Roman feet high; but those at the top appear of the same size, because, according to the laws of perspective, they lengthened them in proportion as they approached the summit. The head of Jupiter in the middle of the column, is particularly admired.[b]

BATHS.—THERMÆ. River bathing was the most ancient mode. Homer treats the warm bath as effeminate, but it became general about the first age of the Christian æra.[c]

Lucian shows the assimilation of the Greek to the Roman baths;[d] and the present use of them in Argolis is conformable to the ancient mode.[e]

The *Thermæ* differed from *Baths*, by uniting with them places for pleasure, exercise, and athletic sports; that is, the ancient Gymnasium and Xystus.

Baths. The first Romans bathed, after exercise, in the Campus Martius, in the Tiber; but soon after, they had private and public baths, divided into many apartments. The front of the baths was commonly to the south, and very extensive. The middle was occupied by the Hypocaust, which had on the right and left a suite of four similar rooms on both sides, so disposed that persons could easily pass

[q] The *Basilica* was a large building turned towards the East (as all the public fabricks of the ancients), and divided into three parts lengthways, by two colonnades; like a nave and side-aisles. At the upper end was a semi-circular recess (where sat the judges), like our Anglo-Saxon chancels. The two side-aisles were crossed by a stage, supporting galleries opening on the centre; and there the inferior jndges terminated petty disputes; lawyers were consulted, and young orators exercised themselves in declamation. The aisles were often accompanied with exterior buildings, like the chapels in Gothic churches, to which they gave rise. A *Basilica* was joined to every forum (for *there* the magistrates sat in the open air), on account of rainy weather. In the smaller *Basilicæ* the aisles were occupied by tradesmen's shops. The church of S. Philip de Roule, at Paris, is constructed like a Basilica, the galleries excepted. *Enc.* The above extract shows the conformity of form to our old churches, for the Basilicæ were applied to this use, to avoid the associations with heathenism, inseparable from the applications of temples to this purpose. Quarterly Rev. xli. p. 38. Basilicæ are distinguishable from Temples by having no columns round the cella.

[r] Pompeiana, 212. [s] Id. 220.

[t] Alberti, cxxvi. b. [u] Clarke, vi. 315. [x] Enc.

[y] Stuart's Athens, C. iii. p. 19. [z] Montfauc. iii. 114. [a] Enc. [b] Lalande, iii. 258, 261.

[c] Enc. [d] Casaub. in Theophrast. 224. [e] Gell, 90.

from one to the other. These apartments were known by the name of *Balnearia.* The saloon of the warm bath was twice as large as the others, on account of the concourse and lounging there.

Vitruvius, and other antient writers, catalogue the departments, but the confusion is so great, that, in order to be intelligible, it is better to copy Montfaucon's description, as it is plainly proved to be accurate from Maffei's painting found in the Thermæ of Titus. "First, they entered the cooling room,[f] where they undressed and rubbed, which operation the poor performed themselves. Then they passed to the tepid room,[g] where they staid some time before they went into the perspiring room,[h] which, besides the subterraneous fire, had a stove[i] to heat it. From the perspiration room, they went to the hot baths[k], which adjoined a room that was supplied with three large brass coppers or vases, containing hot, lukewarm, or cold water[l]. From these, by means of tubes and cocks, the bathers let in water at option. Having bathed, they returned inversely to the cooling room, and thence to the adjoining ointment chamber, where they were perfumed.[m] Some took only the tepid or cold bath;[n] others swam in ponds.[o]

The THERMÆ, says Ammianus Marcellinus, were so extensive as to resemble provinces,[p] and they were divided into æstival and hybernal,[q] the latter being placed where the water was of a warmer kind.[r] They were supported by appropriate revenues, and in the time of Alexander Severus were accessible both day and night, though the previous custom had been to open them at sunrise, and shut them at sunset.[s]

The style of building was very magnificent. Besides porticoes and galleries of extraordinary extent and superb architecture, there were arched lofty saloons, supported by columns of the most rare marble. The walls were adorned with valuable paintings and gilt ornaments. There were also figures, vases, and statues of the first masters. The basins of the Baths were of fine marble, oriental granite, or porphyry. The cement of the reservoirs almost resisted iron. The pavements were of marble, glass, or mosaic. There were also baths of sea-water, to which the Romans attributed extraordinary virtue.

The description of the Thermæ of Dioclesian, by Andrew Baccius, furnishes a complete idea of Roman Grandeur. He mentions a large lake for swimming; porticoes for promenades; *Basilicæ*, for assembling before entering or leaving the baths; eating rooms; vestibules and courts adorned with columns; places of exercise for the young, or of refreshment, agreeably ventilated by large windows; places

[f] Frigidarium, *αποδυτηριον*. [g] Tepidarium. [h] *Concamerata sudatio*, because the room was arched, in order to concentrate the steam. [i] *Laconicum.*

[k] *Balneum, calida lavatio, βαπτιστηριον*. The baths were commonly double; some for men, others for women. These two warm baths were adjacent, that the same furnace might heat both, though according to Pownall, (*Prov. Rom.* 185), latterly the two sexes mingled together. The middle of these rooms was occupied by a large basin, which received the water by various tubes, and into which they descended by steps. This basin was surrounded with a ballustrade, behind which was a kind of lobby (*schola*), large enough to contain those who waited till the first comers left the bath. *Enc.* Olympiodorus says, that in the Thermæ of Antoninus, there were sixteen hundred seats of marble, pierced like *chaises-percées*, for the convenience of those who bathed.

[l] *Vasarium* was the name of the room, *Milliaria* of the vases. [m] *Αλειπτηριον—Eleothesium.*

[n] *Λουτρων—frigida lavatio.* The baths were heated by a *Hypocaust*, which was only to be inflamed by logs tarred over (*Otto de Ædilib.* 319. Ed. Frankf.) soaked in oil (*Beckman's Invent.* ii. 84), in order to prevent smoke. The price paid for admission was a quadrans; and they were summoned by a bell, between two and three in summer, in winter later; and, debauchees excepted, bathed only once a day. While they bathed, they kept themselves in perfect repose; some even composed or dictated, or listened to readers. After being scraped with the *strigil* to take off the perspiration, they were anointed and perfumed. (Enc.) Augustus was often anointed, and perspired at the flame; and then luke-warm water was poured over him. He used sea-baths, sometimes warm. *Sueton. Aug.* 82.

[o] *Piscinæ.* Mart. iii. 44. [p] Hist. Ang. ii. 336. Ed. Sylburg. [q] Capitolin. Id. 241. [r] Vopiscus —Id. 282. [s] Lamprid. Id. 212.

for procuring perspiration; delightful woods, planted with planes and other trees; spots for running in; some with seats for conversation, others for wrestling and athleticks. There were also libraries and departments where poets and philosophers cultivated the sciences.[t]

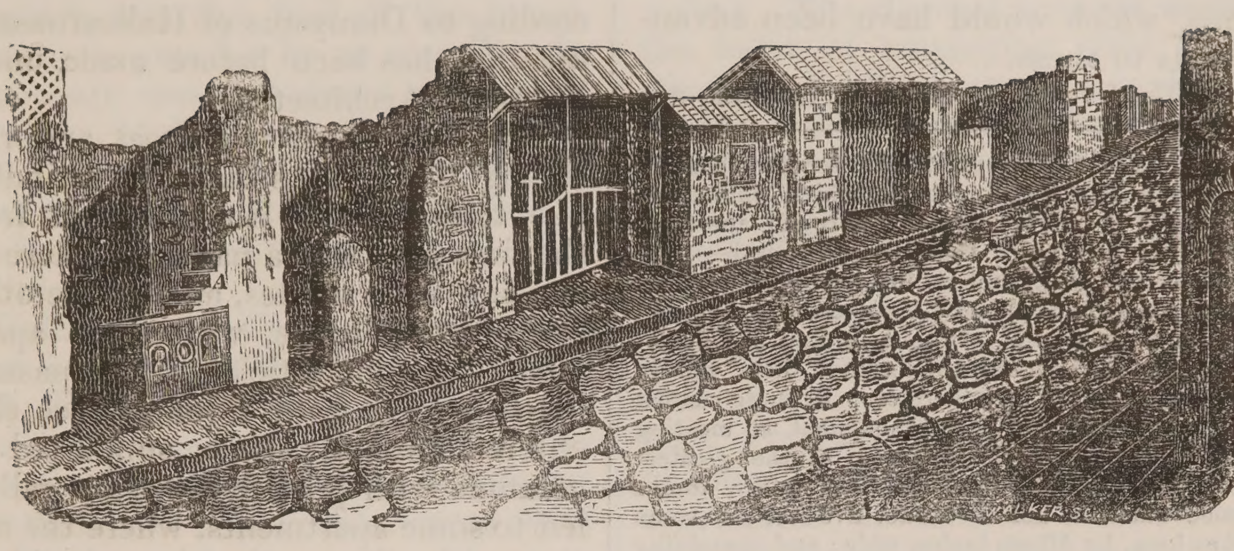
LIGHT-HOUSES.—The famous Pharos at Alexandria was, says Herodian, the model of all the rest, though before its erection they were of more simple structure. They were round towers of three or four stories, each smaller than the lower; some were square, others octagonal, and like a Chinese pagoda, with windows on all sides. In every story of that at Boulogne was a little gallery, taken out of the thickness of the wall. At the top were hung the lights and torches, which were to guide the ships. In some instances we find an iron, which supported the light suspended to the tower. We have one at Gaireg in Wales, thus described by Mr. Pennant:—It is circular: the inner diameter 12½ feet; the walls 4 feet 4 inches thick; the doors or entrances opposite to each other: over each is a square funnel, like a chimney, which opens on the outside about half way up the building. On each side is a window. About four feet from the ground, are three circular holes, lined with mortar, as is frequent in Roman buildings, and penetrating the whole wall, for purposes not known. Within, are the vestiges of a staircase, which led to the floors, of which there appear to have been two. Along such part of the upper as was conspicuous from the channel, are eight small square openings, cased with freestone (the rest of the building being of rude freestone); and each of these were separated by wooden pannels, placed in deep grooves, the last still in a state of perfection. In each of these partitions were placed the lights; thus kept distinct, lest they should be mistaken for a star.[u]

BARRACKS. The Roman were called Castra. At Tivoli and Otricoli, they consist of long ranges of rooms, divided into many stories, ascended by a wooden staircase. There were no windows nor communications between the chambers; but all the doors opened upon a common gallery. The barracks of Hadrian's villa were covered with very solid arches; those of Otricoli[x] only with planks. Similar barracks occur at Rome in the baths of Antoninus Caracalla, and opposite the Campidoglio, near M. Palatine.[y]

PUTEALS. The famous Puteal Libonis at Rome, for taking oaths, in the morning only,[z] is represented upon the reverse of a medal of Libo[a]. A presumed Puteal at Pompeii is a small round templet of open columns, and dome-roof, *upon a basement of steps*, inclosing an altar.[b] This last is *hollow*; because *Puteals* could only be erected upon a spot which had been struck by lightning, and was not, without irreligion, to be covered.

[t] Enc.

[u] Enc. Monf. Suppl. iv. p. vi. c. 3. Latium, 193. Pennant's Whiteford, 112, 113, where a plate. [x] A plan in Guattani's Monum. Antich. [y] Enc. [z] Pettingall on Juries, 192-3.
[a] Agostini, sopr. le Medaglie. Dial. 4to.
[b] Pompeiana, pref. vii.



Side of a Street at Pompeii.——A. *Shops.* *The roofs and rails are modern.*

CHAPTER V.

PRIVATE EDIFICES OF THE GREEKS AND ROMANS.

The first habitations of mankind were cabins, grottoes, or caves. Abraham in the cave of Machpelah, and Troglodytes, will occur to recollection. Virgil says, that before Troy and Pergamean citadels existed, men dwelt in the bottoms of vallies.[a]

Some of these early cavern-dwellings exist at Ispica in Sicily;[b] and, as being the works of men little removed from a state of nature, are of the most remote antiquity.

Denon attributes them to the Sicyonians, who were expelled by the Læstrigons; and very justly thinks, that had the inhabitants ever beheld a town of any sort, they would have had some idea of straight lines, angles, and other

[a] Æn. iii. v. 110. [b] Denon thus describes them at length: On the side of a perpendicular rock, which skirts a valley, is a prodigious number of little chambers, indented in the rock, in stories of ten or twelve feet, piled over each other. There are as many doors as chambers, all of the same size, and almost all of them of the same workmanship, and evidently designed for the same purpose. The opposite side had been less worked and inhabited; but this, from its being more in the shade, was not so much wasted, and no part of the grottoes was discoverable, except the new apertures, that served by way of entrance, which were in general concealed by the obliquity of their direction. On this side are entire chambers, the doors preserved, and a grove on each side of the jambs, apparently for the inhabitants to apply leading planks, one above the other, and two holes for a cross-bar to secure the fastening. Each apartment forms a square, with obtuse angles, 18 feet long, by 6 wide, and as many in height. Opposite the entrance of those of the first story, is a sort of niches, with something like a manger in them, and an indented ring for the purpose of fastening their cows. To the left of each door is a kind of hole or basin, cut out of the rock, which seems intended to let the water escape: and another opening, breast high, for the admission of light and air, when the door was shut. Opposite to this was a recess of a few inches, where we may suppose they slept; and all round the side walls are notches for the purpose of tying up their goats, or suspending their utensils; and holes, doubtless for pegs to support the planks, which served by way of shelves. There are likewise little excavations of a few inches, to contain lamps, or other small furniture; and in certain places, a sort of buffet, in which were incrusted a few pots; and below, a little circular platform, with a small gutter round it to let off the water. But all this is so effaced, and was originally so ill executed, as to render it impossible to divine the use of them, unless it was for making and containing cheeses.

These dwellings had no communications, although in general separated only by a solid of six inches; and the upper story had merely a thicker flooring. The little paths, which led to the doors of the lower row, were oblique and hidden; and it is indisputable, that nobody could mount to, or descend from the upper stories, but by rope ladders. We examined (continues Denon) this valley, for the length of three miles, and in all this way, constantly found the same excavations in the same order and similarly circumstanced.

forms, which would have been advantageous to them.

Of Towers being the first houses, according to Dionysius of Halicarnassus, mention has been before made under Egyptian Architecture.

The Palaces of the great and rich among the Greeks had no vestibules, like those of the Romans; but from the first gate was a passage, where on one side were stables, and on the other the porter's lodge, with some apartments for domesticks. This passage led to a great gate, from whence they entered into a gallery, supported by columns with porticoes. This gallery led to some apartments, where the mothers of families worked in embroidery, in tapestry, and other works, with their women or their friends. The principal of these apartments was named *Thalamus*; and the other opposite to it *Antithalamus*.

Around these porticoes were other chambers and wardrobes, destined to domestick purposes.

To this part of the house was joined another still larger, and adorned with fine galleries, of which the four porticoes were of equal height. This part of the house had large square saloons, so ample, that they could hold, without embarrassment, four table-beds of three platforms, and room sufficient for the service, the musick, and the games. In these saloons were made the feasts, where women were not admitted to table with the men.

On the right and left were other small detached buildings, containing furnished and convenient rooms, uniformly devoted to receive visitors. In this part of the house they could live in private and at liberty. The pavements of all these apartments were tessellated or variegated. Such were the Greek houses, which the Romans imitated and carried to the greatest magnificence.[c]

The majority of the houses consisted of two compartments or stories; one above for the women, another below for the men. Several had behind them a garden; in front, a small court, more often a kind of portico, at the bottom

Some of them, however, had a second chamber behind the first; and others, which communicated with the upper row by a round aperture, like a well, and holes that served, doubtless, for placing temporary ladders, instead of staircases. I examined every thing within my reach, and whereever I could scramble, without finding any difference. Not a single straight line was there, nor an arched roof, nor a plane surface. In these rustick abodes I was filled with astonishment at meeting with fragments of Greek vases, of the greatest delicacy: and, in the bottom of the valley, tombs formed out of a hollow stone, five feet and some inches long, by fifteen inches wide; and containing petrified bones; a great quantity of fragments of vases, of a coarse red earth; a piece of white marble, rudely hewn in the form of a little pedestal for a bust; two little square openings, and a sort of oven, 4 feet in diameter, by 4 feet 2 inches in height, with a cylindrical roof, the only thing that could be said to have any regularity in its shape. I found some of these retreats still inhabited; every thing put to the same use, and the manners and dispositions of the inhabitants as savage as the place was wild and solitary. Following the valley, we arrived at what is called the castle, which is excavated in the same manner in the rock. The ascent to the second story is by a staircase on the outside [as at Pompeii], the only one to be found in the valley. All the first apartments have been laid open by a fall of the rock. We may reckon eight of them in this situation, of which only the bottom is visible. The fourth must have been made use of as a kitchen. All the marks of fire made in it are still discoverable; and a sort of little furnace, before which are mortars, hewn out of the rock. In the eighth chamber is a round aperture, which serves as a staircase; beyond these are two small close rooms, in the form of lips, the one 8 feet long, the one 7 feet; then an apartment of 24 feet, by 9 feet, with a window; and 3 others in a row, and on a level, communicating with each other; two more in a second row, still deeper in the rock, communicating with those which are parallel with them; in the last but one, a hole descending to the story below, to another communicating with that above. To the latter we were unable to get up, but their distribution was apparently the same.

It would be by no means difficult, if we thought proper, to bestow names on each of these apartments, by calling them chambers and anti-chambers, sleeping-rooms, alcove-chambers, cabinets, and audience chambers; but as there is no more refinement in them than in ordinary ones, and as all the difference consists in the communication between the ground floor and the upper and lower stories, the most reasonable conjecture which we can form of this castle is, that from its shape and position it has been the residence of a chief of the tribe, a tribe which must have been prodigiously numerous, if we estimate it by the number of huts or lodges found in a valley of eight miles in extent. I again advanced a mile further into the valley, without finding any change in the construction of these retreats, either with respect to their regularity or number.—Sicily, 371—379.

[c] Enc.

of which was the door of the house, sometimes guarded by an eunuch. In this court was sometimes a figure of Mercury, to drive away thieves; sometimes a dog; and almost always an altar to Apollo, where the master of the house came on certain days to offer sacrifice.[d]

Gellio, son of Cœlus, first invented mud buildings, from a martin's nest;[e] and Plutarch mentions cottages, as made of frame-work and mud.[f] Before the invention of brick houses, by Euryalus and Hyperbius, caves were used.[g]

The flat roofs of the private buildings distinguished them from the public edifices.[h] The shops were like those of Pompeii.[i]

It was the custom of the Greeks to ornament in the highest manner that part of their houses which appeared when the doors were open, and which they called Enopia.[k] Herodotus mentions the spears and javelins as placed in the ἀνδρεον or porticus.[l]

Theophrastus mentions a little court, strewed with Palæstric dust, and a sphæristorium or court, or green, which they used to lend out to philosophers or poets, for lectures or recitation.[m]

As there was a manifest conformity in the Greek and Roman houses, the atrium excepted, ample accounts of the latter will suffice for both: and as there are no means of exhibiting these buildings so satisfactorily as by the existing remains at Pompeii, the plan of the House at Pansa shall be illustrated in detail. (See p. 72.) Plans of buildings were laid before the builder, previous to the erection of them.[n]

It is to be observed, that the house of Pansa was an *Insula*, a term used to signify an island in a town, i. e. a house, or group of houses, isolated, and encompassed with streets.[o] This house, though a complete insula, was not however occupied by a single individual. The classical ancients were in the habit of employing their slaves, freedmen, or hirelings, in carrying on trades on their account. Such persons were called institores and inquilini.[p] Here Pansa, the dominus (or master) retaining the centre, seems to have let the rooms next the street to bakers and other tradesmen, for whose traffick they were well situated. The proprietors of some of the great palaces in Italy occupy themselves the best suite of rooms, and let out to hire the lower apartments of their houses. Shops were also annexed to the house of Sallust, situate likewise at Pompeii.[q]

From the ensuing Plan, an idea may be formed of the grandeur of a Roman house, by means of a coup d'œil from the entrance at the vestibule. This opens into a magnificent square hall called *Atrium* or *Cavædium*, beautifully decorated with statues and richly ornamented walls. At the upper end of this hall two majestick pilasters, like the stage columns in a theatre, flank a grand recess or oblong room, called the *Tablinum*, which opens on a superb peristyle, or court of columns; behind which is a beautiful room (the *Triclinium*), with a large window looking into the garden. Such a coup d'œil must much resemble the grand concluding scene of a pantomime.

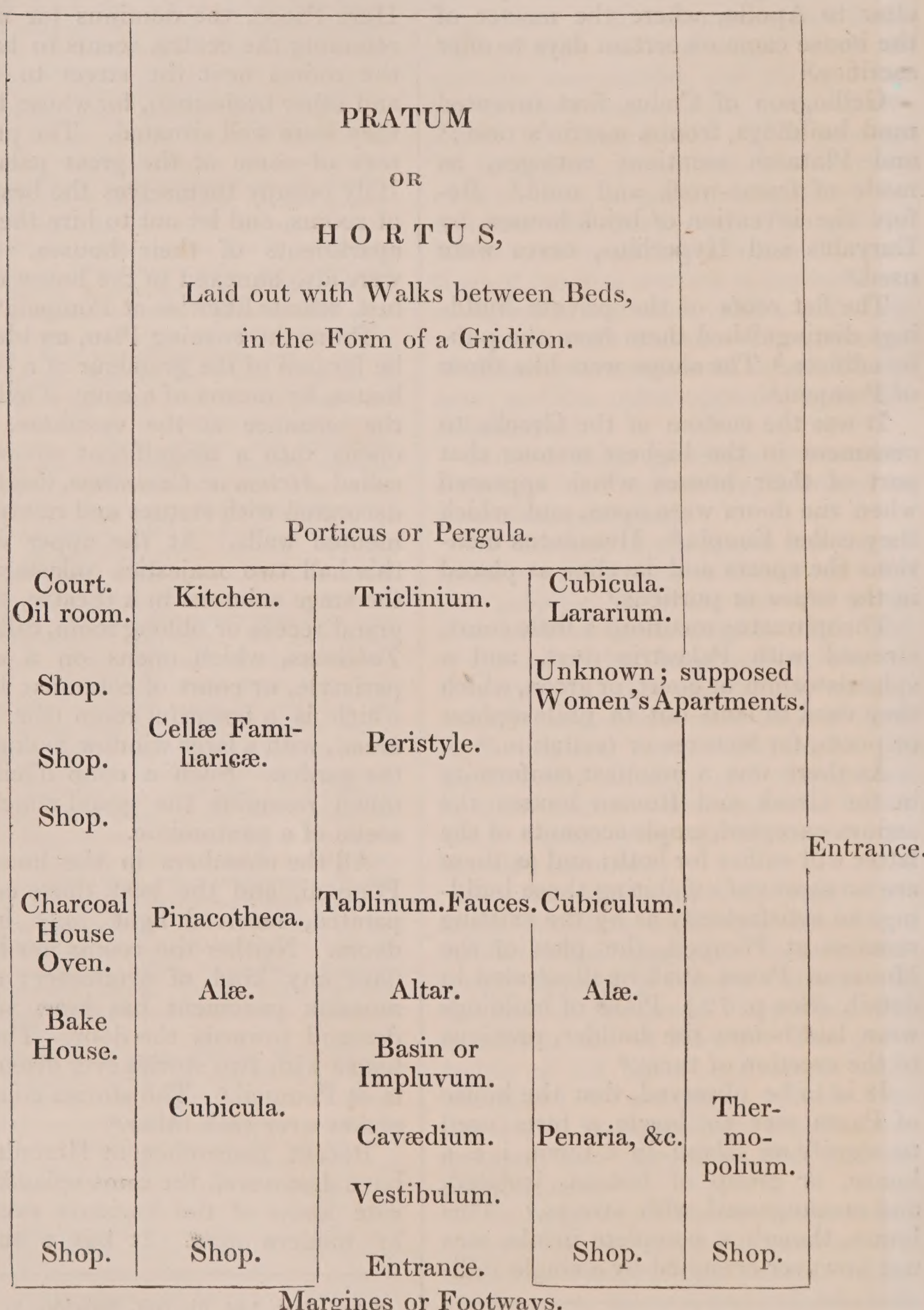
All the chambers in the houses at Pompeii, and the best, those entirely painted, received light only by the doors. Neither the rooms nor houses have any kind of symmetry; even a mosaick pavement has been seen to descend towards the door. The only house with two stories ever discovered, is at Pompeii.[r] The stories consist of arches over each other.[s]

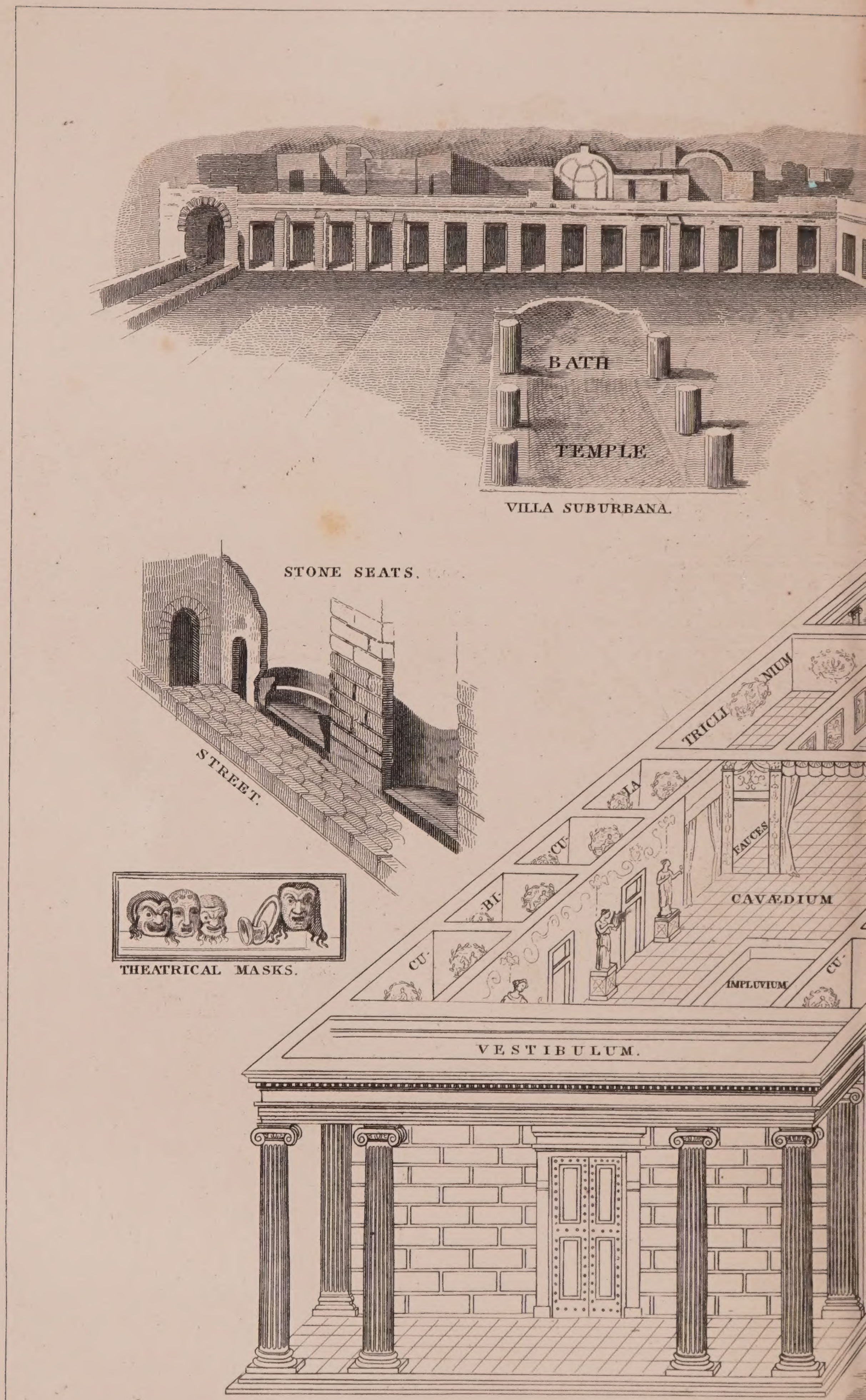
Recent researches at Herculaneum have discovered the most splendid private house of the Ancients ever seen by modern eyes. It has a suite of

[d] Jeune Anacharse. [e] Plin. vii. 57. [f] De conviv. Sapient. [g] Plin. ut supr. [h] Clarke, ii. 128. [i] Id. ii. 229. [k] Casaub. in Theophrast. 330. [l] Clio. L. i. §. 33. [m] P. 173. [n] Sueton. in Cæs c. xxxi. [o] Enc.

[p] See Suet. Aug. iii. Not. Babelon. p. 96. ed. Delph. The freemen exercised avocations in the houses of their masters, often became rich by their ruin, and practised usury. Nodot in Petron. i. 398. [q] Pompeiana, 171, 179.
[r] Winckelman. [s] Engr. Archæol. vol. iv.

Arrangement of the House of Pansa, from the Plan in the Pompeiana.

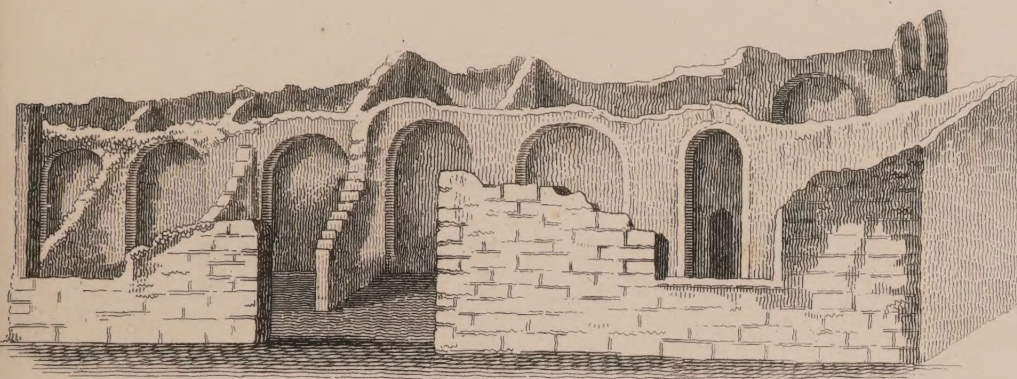




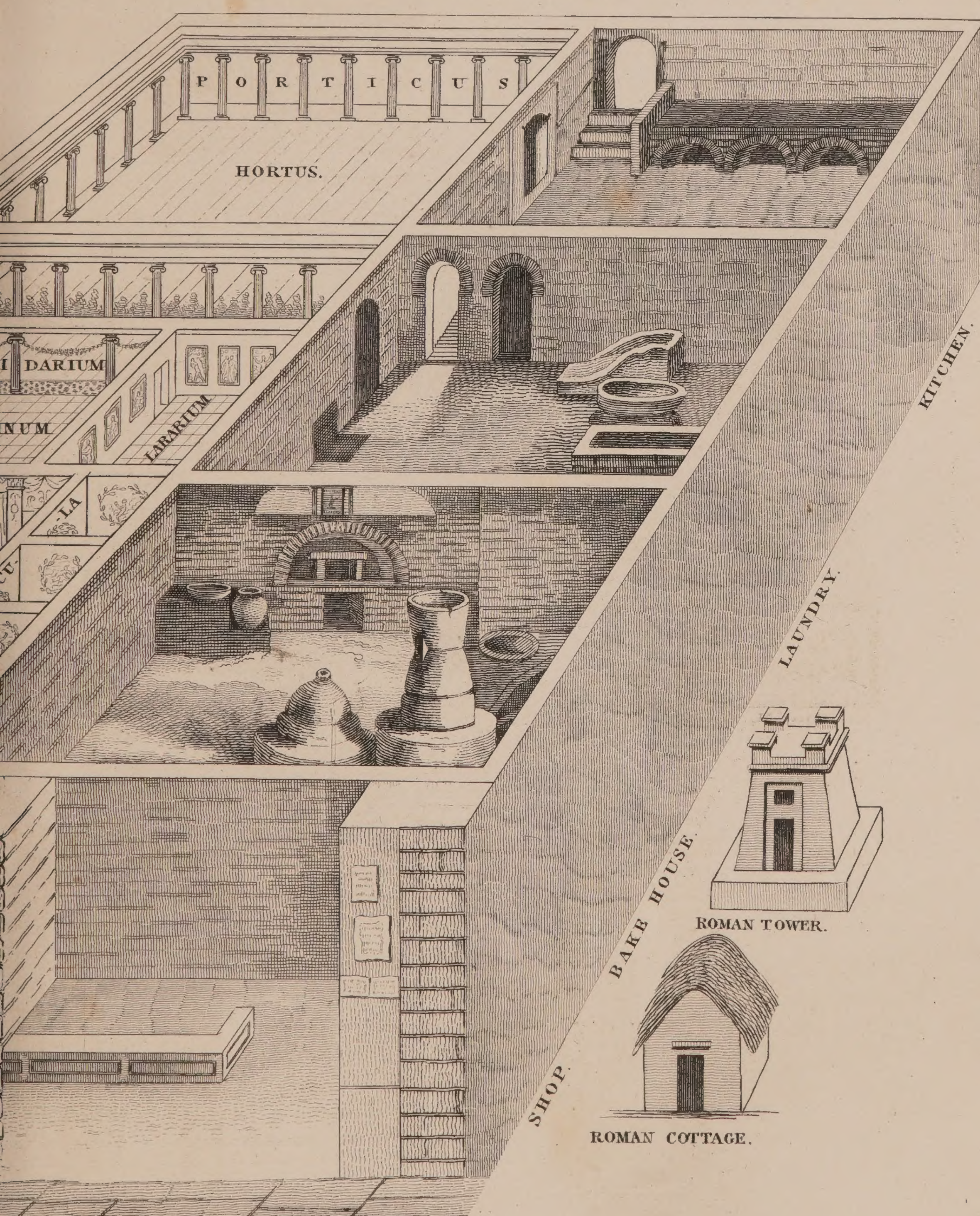
INTERIOR OF A ROMA

MISCELLANEA, FR

Published b



RUINS OF A HOUSE WITH VAULTED ROOMS.



ROMAN TOWER.

ROMAN COTTAGE.

USE.

EMAINS AT POMPEII.

& Son, May 1. 1840.

chambers, with a court in the centre. There is a part of the mansion allotted to the females. A garden surrounded by arcades and columns, and a grand saloon, which probably served for a meeting of the family. Another house was very remarkable from the quantity and nature of provisions found in it, none of which had been disturbed for eighteen centuries. The family was, in all likelihood, laying in provision for winter when the city was overwhelmed. The provisions consisted of dates, chesnuts, large walnuts, dried figs, almonds, prunes, corn, oil, peas, lentils, pies, and hams. The internal arrangement of the house announced that it had belonged to a rich family, and to admirers of the arts, for there were discovered many pictures representing Polyphemus and Galatea, Hercules and the three Hesperides, Cupid and a Bacchante, Mercury and Io, Perseus killing Medusa; also vases, and articles in glass, bronze, and *terra cotta*, as well as medallions in silver, representing in relief Apollo and Diana.[s]

ILLUSTRATIVE DETAILS.

1 *Entrance* and *Vestibulum.*—The entrance is between two Corinthian Pilasters; and behind them was a space before the door. This was the *Vestibulum*, which was frequently adorned with columns. Upon the front wall, on one side of the columns, is the name of Pansa—" Pansam Æd. Paratus Rog." [rogat ut faveat].[t] The learned editors of the Pompeiana appear to be mistaken in their elucidation of this inscription. The regulation and care of private houses, that they might not fall into ruin, be burnt, &c. belonged to the Ædiles, as Curatores Civitatis; and Paratus was manifestly the dominus, who here begs the protection of the Ædile.[u] The name of the owner or occupier is constantly found on the door post.[v]

Macrobius, with Aulus Gellius, is of opinion that the vestibule was the proper appellation for that part of the house which was between the entrance and the first court; but Cecilius Gallus, as quoted by Servius, declares it to be without the door, though not in the street.[x] A very handsome street doorway at Pompeii is engraved in the work so entitled, II. 214.

Winckelman, speaking of two houses at Pompeii says, " The entry of these houses is on the side of the street. The first house has a large door, which leads directly into the interior court. On each side of this door is another smaller. That of the left resembles inwardly a niche. The other doorway led to apartments above, as distinctly appears by some steps of a staircase. These doors, conducting immediately from the street to the upper apartments, are still very common in Italy.[y]

The doors of great men, except those of the tribunes, were always shut and had knockers,[z] at least at first; for Plutarch says, without knocking at the door it is a great rudeness to enter the house of another; therefore, in former times were rappers fitted to the gates, that by the noise of it notice might be given to the family. For the same purpose, porters are appointed now.[a] Bells were also used to call the porters,[b] who sometimes stood at the doors, bound with chains.[c] They had a lodge, and a dog chained up to guard it during night; and that people might not come too near, " Cave Canem" (beware of the dog), was inscribed on the wall, or a painting of the animal, at least in some instances. Over the dog was a cage with a magpie, taught to salute those who entered, with the word

[s] Gent. Mag. 1829, part ii. p. 550. [t] Pompeiana, 187. [u] Otto de Ædilib. p. 206.

[v] Pompeiana, 166. [x] Id. 180. [y] Enc.
[z] Poll. Eustath. Lucret. i. v. 307. *Salve* (welcome) occurs on the threshold of the fourth house at Pompeii. Starke.
[a] Plut. de Curiosit. [b] Babelon. in Sueton. Aug. c. xci. [c] Sueton. de clar. Rhet. c. 3, and Aug. c. xci.

χαιρε. Against the door-post was affixed a notice, that whoever without leave passed the threshold, should be punished with 100 stripes.[d] The Romans also wrote S. T. (keep silence) upon the door, because they thought that the doors were consecrated to the Gods, and therefore silence was to be observed, an usage which they borrowed from Egypt.[e]

Cavædium and *Atrium* were the same room, notwithstanding very high authorities in favour of a distinction between them.[f] It was a large hall, the length to be one breadth and a half, according to Vitruvius, and here it is precisely so, viz. 47″ 4′ by 31″ 6′.[g] It had no windows, being the middle of the house, called by the Greeks, *Mesaulon*, and surrounded by other small rooms. It was therefore illuminated by a square oblong skylight, unglazed, called *Compluvium*, and below this in the floor was a pond or basin [*Impluvium*] to receive the water or rain, which fell from the roof,[h] which basin was sometimes stored with fish.[i] In the house of Bacchus canals for the introduction of water are found in the Atrium, which has been surrounded by a small trough or parterre, of natural flowers, the side of which next the eye is painted blue, to represent water, on which boats are floating. The wall behind this is painted with pillars, between which run balustrades of various forms, and upon these perch cranes and other birds, not badly painted, with a background of reeds or plants, and the sky visible behind. The effect must have been pretty, when the whole was perfect.[k]

Varro says, that originally the *Cavædium* was the general common room of the whole family[l]. Servius adds, that it contained the kitchen. Afterwards, however, it became a grand state-room. Vitruvius makes the *Cavædia* to be of five kinds, Tuscan, Corinthian, tetrastyle, displuviated, and testudinated.[m] These Atria, says Martial, were incrusted with Spartan marble, variegated by nature, or painted[n]—a fashion, according to Dr. Clarke,[o] not older than the Roman æra. In this room, at first, the women carried on their domestick manufactures, and the ancient Romans dined. In it were kept the images of ancestors, spoils taken from enemies, and statues and paintings carefully covered.[p] Lofty columns or pilasters supported the ceiling; and fine curtains ornamented it,[q] and covered the door ways, for all of them had not doors.[r] The altar of the Atrium was devoted to Jupiter Herceus.[s]

Tablinum. This word has various significations, but seems to have been derived from its ornament of pictures. Its chief application was that of an inner office for the magistrates.[t] In the Pompeiana[u] it is described, as a sort of recess or intervening passage, used in summer as a dining-room, separated from the *Cavædium*, by an *Aulæum* or curtain, and in general having a window occupying the whole side.

Alæ. The *Alæ* are recesses, surrounded on three sides by seats, analogous to similar things in the galleries of Turkish houses, with their *divans*, *i. e.* a continuous sofa round the room. The thresholds were of mosaic. According to Vitruvius, when the length of the Atrium was from 40 to 50 feet, they were to be two sevenths; a proportion which agrees precisely with these. The *Alæ* did not reach to the ceiling, as their breadth and height were the same.[x]

Exedræ, same as the *Alæ*, alcoves for conversation parties.[y] They contained *lecticulæ lucubratoriæ*, or couches, where the ancients used to retire for study or writing, and were not interrupted.[z]

[d] Petron. Satyr. i. 142, &c. ed. Cologn. [e] Porphyr. de antr. Nymph. 266. [f] Lysons's Woodchester, 17. [g] Pompeiana, 18. [h] Sueton. p. 212. n t. ed. Delph. [i] Pompeiana, 181. [k] Pompeiana, 2d ser. p. 39. [l] Pintianus in Plin. xix. 1. not. 3.

[m] Pompeiana, 181. [n] Epigr. 1. 56. [o] vi. 551. [p] Sueton. 100, not. n. &c. [q] Enc. [r] Id. [s] Sueton. 212, not. t. [t] Enc. [u] P. 181. [x] Pompeiana, ub. supr. [y] Id. [z] Cicero de Orat. iii. 17. Senec. Ep. 72 and 67. Plin. L. v. Ep. 5. Suet. 195.

Penaria, Cellæ Domesticæ, or *Cubicula*, were domestick apartments [a].

Cabinets or Boudoirs. In the house of Fuscus have been found two beautiful cabinets or boudoirs, opening into the Atrium, remarkable for the specimens they offer of the different styles of painting, one being decorated with compartments highly coloured with red and yellow, and the other with beautiful light tracery on a white ground.[b]

Pinacotheca was, properly speaking, a picture gallery, ascended by a winding staircase [c] in Greece, annexed to some temples.[d]

Fauces. Passages between the divisions of the house.

Cubiculum. A chamber which held, often under an alcove, a bedstead that filled the whole width of the further end.[e] These rooms were always very small. Petronius calls them "cellulæ." [f]

The windows of the semicircular end of a bed room at Pompeii are so placed that they receive the rising, noontide, and setting sun. Bull's eyes placed above the windows permitted them to be altogether closed without darkening the room entirely.[g]

Peristyle. According to Vitruvius, it should have in length 1½ its breadth, precisely the proportion here observed. The columns are to be as high as the dimension from the front of the wall. This is presumed to have been the *oicus* of Vitruvius; if so, it was of the description termed Egyptian, since the porticus surrounding it had two orders of columns.

The water from the eaves fell into a channel, which ran close to the bases of the columns, and was conveyed into a basin in the centre, the sides of which were painted with representations of reeds and aquatick plants. It possibly contained fish. Against one of the columns was a [pretended] puteal over a cistern. It was a dome and small columns like a conduit, covering a well.

Triclinium. It was raised two steps from the peristyle; and was separated from the garden by a large window. In this room company was received, and chairs placed for their accommodation. The Greek and Roman ladies sat in the Triclinium, while the men reclined.[h] The Triclinium was the general term for the eating room of the Romans.[i] Vitruvius says, that winter Triclinia should not be ornamented with arched work, because its nice ornaments would be spoiled by the smoke of the fires;[k] for no chimney has been found at Pompeii. Adjoining to summer Triclinia, were to be water and gardens; and this appears to be one of the kind from the situation. The Triclinia were in general very sumptuously fitted up with paintings, gilt beams, and chandeliers.[l]

Adjoining to the Triclinium are *Exedræ*, or recesses, intended for conversation or sleep, and similar to the *Alæ*.[n]

The other apartments not being in the line of vision, are, generally speaking, of less ornamented character. Such were the *Exedræ*, of which already, and the *Cellæ familiaricæ*, called, in the Pompeiana, family chambers: probably in disguise of the precise meaning of *Cella familiarica*, a chamber which contained a chaise-percée; [n] for though there were publick privies, and one in private houses, in the kitchen, the rich ancients used close-stools, sometimes with golden or silver pans.[o] Two chambers, continue the Pompeiana,[p] were very beautifully finished, and had tesselated pavements, advantages not possessed by the more

[a] Pompeiana. [b] Id. 2d Ser. p. 3. [c] Winckelm. Art. vi. c. 4. [d] Strabo, L. 14. p. 944. [e] Pompeiana. [f] Satyric. i. 44. [g] Pompeiana, ii. 227.

[h] Pompeiana. [j] Enc. [k] Alberti, f. lxxvii. Accounts of Triclinia are endless in the classical writers. [l] Lubin. in Inven. 725. [m] Pompeiana, 183. Winter Triclinia faced the West: Summer Triclinia the East. Varro, re rust. p. 96. [n] Enc.

[o] Mart. Epigr. L. i. n. 38. Petron. i. 139. There is a very curious tract upon this dirty subject, full of information, and printed at Oxford about 1748, in quarto.

[p] P. 183.

common kind. One had a window looking into the small court.

Lararium or *Armarium*, the depository which contained the images of the favourite Gods, or of persons eminent or particularly esteemed.

In the Pompeiana (ii. 87) it is called a domestic chapel, of very small dimensions, with a bench running round the sides of it. In the centre is a small altar, placed before a niche, ornamented with the painting of some goddess holding a cornucopia. She is reposing on a couch [engraved ubi supra] closely resembling a modern French bed. The mattress is white, striped with violet, and spotted with gold; the cushion is violet.

Pergula or *Portico*, for training vines and creepers, ranged along the back front of the windows of the Triclinium.[q] The Pergula, in Vopiscus, signified a gallery where publick teachers gave their lessons; and, in Plautus, the balcony of a house; but, says Winckelman, it means, in its most customary sense, bowers elegantly formed of reeds fastened across.[r] It was a short walking place, where also artificers used to exhibit their goods.[s] Under these porticoes the Romans used to take their exercise in bad weather; either by the *Ambulatio* (walking), or *Gestatio*, (being carried in a litter),[t] or drawn along them in a chariot and mules.[u]

The fine effect of a view through the house has been already mentioned. In the Bacchides of Plautus, the old man opening the street door, sees his son feasting in the *Triclinium*. In warm weather, the house was thus perhaps open to view, through its whole extent; but the *Tablinum* was sometimes separated from the Peristyle by a window; and when the *Aulæum* (curtain) was drawn or let down, formed a separate apartment. The *Cavædium* seems to have been lighted at night by a lamp.

Thus having proceeded through the centre, there remains to be noticed a distinct portion of the house, which communicated with the street by a separate door. From female skeletons with gold ear-rings having been found, this portion of the house appears to have been the *Gynæconitis*, or women's apartments. It was connected with the Peristyle by a large apartment.[x] What is called the *Venereum* in the Pompeiana (ii. 118), a suite of apartments carefully detached from the remainder of the house, and communicating only with the Atrium by a single passage, ought, according to Roman custom, to be the part devoted to visitors, who were at liberty to go out or communicate with the family undisturbedly at option. It is to be observed, that no fire-place, or flues of any kind exist, by which the house could be warmed, though they appear in our colder climates. Only braziers with charcoal have been found.[y]

The House of Sallust agrees with the interior of that of Pansa, except that, there being little or no outlet behind, the back-ground was a viridarium, conservatory, or pseudo-garden. It consists of columns in front, behind which rise steps, as in a green-house, and a back wall, painted like a scene, with pilasters, shrubs, and trellice-work. This mixture of real and painted shrubs must have had a pleasing effect. From the remains of a *Triclinium* (dinner-bed) and *Trapæzophoron*, or pillar for supporting the table, it seems that the Romans sometimes supped here.[z] There is a pleasing cut of this part in the Pompeiana, ii. 118.

The descriptions here given apply to the town-house. The *Villa* and *Suburbanum* were of different construction.

The *Villa* or country-house, properly so called, was often built within the sea,[a] because, says Winckelman, fevers or great heat were not experienced on the coast. The country-house, disco-

[q] Pompeiana. [r] Enc. [s] Suet. 219, not. a. [t] D'Arnay, C. ii. [u] Mart. L. i. Ep. 13.

[x] Pompeiana, 189. [y] Id. 186. Casaubon notes, that there were no camini in the Triclinia. Suet. 300, not. g. [z] Pompeiana, 177, 178, [a] There is a print of the ruins of one in Swinburne.

vered at Herculaneum, was situated on the edge of the sea, and a long causeway led from the garden to a circular summer-house, pierced with windows in every direction, and situated in the sea itself. In short, the grand distinction from town-houses consisted in the villas being insulated by a moat,[b] single or double, with a wall between the two, or in their enclosing a piece of water. This last, like our modern publick gardens, was surrounded with a piazza, divided by columns into boxes, for conversation or bathing. Between the columns were placed busts and statues alternately. In general, these houses had only one story.[c]

The country-houses of Rome, (properly defining the term) were villas of enormous magnificence, and exquisite situation; but as the great publick men could not be long absent from Rome, they had inferior and smaller residences in the outskirts of the city, which they called their gardens; and also *Villæ Suburbanæ*, or *Suburbana*.[d] Of course those at Pompeii, being existing specimens, are the fittest to be considered.

These villas present nothing to the road, but bare walls. The windows are all towards the garden, like the houses of the East.[e] In the centre of a square was a bath and *ædiculum;* the square formed by a piazza, the roof of which was a terrace, and at each of the hither corners at least was a summer-house.[f] The plans were by no means uniform; and according to the Pompeian villas, there is no important difference from the town-house, except in the annexation of the garden, inclosed within a porticus or piazza.

The villa on the road, called of Herculaneum, was placed upon the edge of the declivity, which sloped towards the sea, and consisted partly of two stories, the upper one being on the level of the street. It was spacious, and near the entrance was a bath, with all the necessary appendages. In the rear, the best rooms opened upon a terrace, running the whole width of the house, and overlooking a garden or *xystus*, about thirty yards square. Under the terrace was a portico for exercise in shade, or during rainy weather. At the further extremity, a small temple, supported by six columns, projected towards the villa, and, in its front, a bath or basin occupied nearly the centre of the garden. The lower apartments, under the arcade, were paved with Mosaic, coved, and beautifully painted; as was also the greater part of the villa. One of the rooms had a large glazed bow window. The glass was very thick, and deeply tinged with green. It was set in lead, like a modern casement. In the cellars were many large earthen wine vases *(Amphoræ)* ranged in order against the walls. In that part of the lower story which was removed from the covered portico, the rooms, more simply finished, contained implements of husbandry. To this division of the house was a separate entrance.[g]

ECONOMY OF A ROMAN VILLA.

The Roman villa was divided into three parts; the *Urbana*, for the master and family, the *rustica* for the farmer and husbandmen, and the *fructuaria*, or store-house for corn, wine, and oil. The servants who were immediately attendant upon the master, and belonged to the Villa Urbana, were, the Atrienses, or what the Italians style the *Sala*, in speaking of the livery servants collectively; the valets, *Cubicularii*, who, it is presumed, were usually freedmen; the secretary, styled *Notarius;* the gardeners for the pleasure garden, *Topiarii;* and the musicians and comedians, and persons for entertainment, during repasts. This

[b] As in the garden of Alcinous. Hom. Od. v. 129. So tenacious were the Romans of rain-water, that they made pools or moats of masonry, even where there were no springs or river. Scriptor. Rei Rust. p. 236. ed. Leyd.

[c] Enc. [d] Enc. [e] The same in town houses, to make them airy, and avoid fire, says Miss Knight, Latium, 34. [f] Pompeiana, 167.

[g] Id. 198. Archæol. IV. 172.

This *Villa Urbana*, also denominated *Pseudo Urbana*, and *Prœtorium* from obvious distinction, had a peristyle or court, surrounded by a portico, at the further extremity of which, opposite to the gate of entrance, was the *Atrium* or hall, with a portico on each side, looking towards the place of exercise, as lawns, galleries for wrestling, and other smaller buildings. The baths were also annexed to this part of the building, and were always so situated, as to enjoy the winter's setting sun. Besides the sitting-rooms, chambers, library, and eating-room, they would often have one of the latter kind, in the midst of the park, as we should call it, and sometimes a bed-room for the sake of quiet and retirement. In the *Villa Rustica*, or farm-house, in apartments over the gateway, lived the *Procurator* or steward, that he might know who went in or out; on one side of this, the *Villicus*, bailiff or chief of the husbandmen, and near the *Fructuaria*, or store-rooms, the *Villica*, or housekeeper, under whose order were the female servants, employed in providing food and clothing for the family. The inferior slaves lodged in one great room, and the sick in an apartment called the *Valetudinarium*. The lodgings of the freedmen had a southern aspect. The *Aviarius* had the care of the poultry; and in considerable villas, far from a town, was a master of the workmen, *Ergastularius*, with smiths and carpenters under him. Horses and mules were kept for the use of the master, and asses and oxen, for that of the farm;[g] which had yards much resembling the modern.[h] Particular care was taken of the geese, hens, pigeons, peacocks, and other birds, who had also separate dwellings assigned to them; and not only deer, hares, and every kind of game was attended to, but there can scarcely be named an animal, which was not kept by the more opulent Romans at their country seats.[i] The villa was also divided into a winter and summer-house, because it had a suite of rooms adapted to either season. The parts which composed the summer residence were nearly the same as those of the town, except that the dwelling apartments, which did not commonly exceed one story, were always surmounted by a tower, on the top of which was a room pierced with windows on every side, uniformly destined for meals, so that they could add, to the pleasures of the table, those of light and prospect. They nearly always built their villas along the high roads, for two reasons, one to get to them more easily, the other to place them more in sight.[k] In the Pompeian paintings we have villas of this kind. One on the sea-shore, of *two* stories, has trees planted on the roof.[l] Winckelman says, that the Architecture of the villas of Herculaneum is the same as that of the large houses of towns, so that the plan and elevation of the one is the same as that of the other.[m] *See the Plate of a Roman House.*

OFFICES.

Kitchen. The kitchen in the pretended House of Pansa, contained stoves; [engraved Pompeii, II. 106, and resembling battlements, the fires being made between the interstices] and opened into a court, in which were dwarf walls to arrange oil-jars. In that of the House of Sallust, the kitchen is descended by stairs, on the left hand of which is an arched stone-dresser, used as the hearth for cooking. On the right hand is a vaulted recess for a privy, three feet deep, formerly provided with a door and seat, an ancient appendage to a kitchen,[n] still retained in modern Italy.[o] The smoke ascended through a small aperture, and there were very small dark rooms below near the kitchen for the slaves.[p] In the

[g] Latium, (39, seq.) by Miss Knight, who having been in Italy is a superior judge. [h] Varr. Re Rust. l. i. c. 13, 14.

[i] Latium, ub. supr. Re Rust. p. 94. Ed. 1537. [k] Enc. [l] Pompeiana, pl. 54. [m] Enc. [n] Pompeiana, 173, 184. [o] Alberti, lxxiv. [p] Stolberg.

kitchens described by Columella, the roof was to be so high, that it could not catch fire, because the vent of the smoke was in the middle of the roof. It adjoined the Atrium.[q] These rooms at Herculaneum had brick-stoves and furnaces nearly like the modern,[r] which some statements make to be of ancient construction; but the Romans appear to have used more wood than charcoal. The culinary utensils are also much like our own, but of brass plated [we should say, *tinned*] with silver. They consist of grid-irons, colanders, dripping-pans, patty-pans, shells for pastry moulds, plates, cups, spoons of bronze, ivory, and silver, (the bowls a little concave) and slices with buttons at the end; kettles with feet, others in bronze, with the covering like a dome; under them a large hollow cylinder, which entered into the vase, that the fire might soon penetrate it, all engraved in the work quoted. There were found too an entire pie in an oven, crystal bottles, ewers, pails for cooling wine, but no forks, nor table-candlesticks, the Romans using lamps.[s] Among the paintings at Pompeii is one, where a hatchet is painted, as necessary for cutting up the meat, and the picture is filled up with boars' heads, fish, hams, and elsewhere are geese, large birds, vases of eggs, fowls and game, ready plucked for cooking, oxen, sheep, fruit in glass dishes, pigeons hung together by the bills, &c. all most tastefully grouped.

Laundry. Sir William Hamilton has engraved a supposed laundry. It consisted of an arched room or cellar, with a window to emit steam or smoke; a stone fire-place, moveable, fashioned like a banker's money shovel, but very large: an earthen bowl, also of great size, upon a pedestal; a well for cold water walled up like a table-tomb, and fire-place of a stove room, next the bath[t]. Washing at Rome was the occupation of indigent scourers. They used saponaceous plants, nitrum, ashes, and the lye of ashes, urine, human and animal, the *Gypsopila Struthium*, Linn. bean-meal, perhaps bran, and Fuller's earth, *but not soap*. The first method of washing was by treading upon the clothes, in pits full of water, and the Romans, in part at least, used the same method. Pliny mentions clothes, first washed with Sardian earth, then fumigated with sulphur, and afterwards rinsed with real Cimolian earth. The period of the first use of lye is unknown. The method of strengthening the lye by means of unslacked lime was, at any rate, known in the time of Paulus Ægineta. An alkaline water was used in Armenia, also Borith, a mineral alkali, called Egyptian nitre, by the Hebrews. Thus Beckman;[u] but Ameilhon asserts,[x] that the lye was obtained by filtering water through wood-ashes; and produces an authority from a treatise annexed to Galen, which, if it be not contemporary, is nevertheless very ancient, where *the use of soap* for washing clothes is mentioned; but not in the times of Pliny and Martial.

Stable. The Greek stable was to be so contrived with respect to the house, that the owner could see his horse frequently; and the stall was to be so managed, that it would be difficult to steal the provender out of the manger. The floor was to be sloping, and on a declivity, and made of stone, each stone being about the size of the horse's foot. The groom was to lead the horse out of the stable, when he was to be cleaned and dressed, and after the first meal to remove or turn him from the manger, that he might return to his second or evening food with fresh appetite. They were muzzled when cleaned, and the groom stood sideways. In the stable they were confined by a halter to the manger. The litter and dung were removed every day. The stable yard was paved with round stones, with a ridge or border of iron, for keeping them together, hardening the hoofs, &c. Besides the stable-yard

[q] Freigius in Cicer. Orat. iii. 216. [r] Engr. in Recherches, &c. par Fougeroux de Bondaroy. Par. 1770, 12mo. [s] Enc. Pompeii, i. 115-118. [t] Engr. Archæologia, vol. IV.

[u] III. 241. seq. [x] Mem. Inst. Nation. I. 551.

was a rolling place for the horses to roll themselves in.[y] In the Roman stable we find rails to separate the horses, and the *Patena* or manger of a rack,[z] images of Gods painted upon the stalls,[a] a painted portico annexed to the imperial stable:[b] and lodgings of grooms near them, for so commentators interpret Caligula's stopping in a stable to sup.[c] Stables to the present day are dark, and the ancients had an idea that darkness contributed to fatten animals.[d]

Pistrinum or bake-house. Women were the earliest bakers[e], and men were not introduced till the year 580 U. C.[f] Families had private bakers;[g] and the bake-house was furnished with bins, troughs, &c.[h] Dumplings preceded bread; and baking dough upon warm ashes, then upon heated stones, preceded ovens. Suidas says, that an Egyptian named *Annos*, invented small ovens,[i] which, from ignorance of turning arches among the Egyptians, are thought to have been square. Probably they hollowed out clay, and made them of one piece, as still usual in France. Afterwards ovens were entirely built of baked bricks, or substitutions of particular stone, made with an arch entablement. In later times they made the arch of raw bricks, hardened in the sun, and connected by potter's earth, which served for mortar. The Clibanus was a bronze oven, moveable, which had a fire put in the inside of it.[k] The Romans thought it mean to buy bread, and therefore often had it made at home.[l] This passage leads to the inference, that the bake-house annexed to the House of Pansa at Pompeii, was both one of the offices and a shop also. This *Pistrinum* is a coved room. The upper portion of the mill, shaped like an hour-glass, was moved by a lever, inserted through the square aperture, and fastened by a cross pin, for which the hole may be observed. This is removed in one to show the conical piece, whereon the moveable part turned with another square, sinking on its apex; probably to let something in, for the purpose of fastening the lever, so as to keep all in its place. Over the top, where the corn was put in, is generally about two feet six inches. The flour fell around in a lower cylinder; two of these were within sixteen inches of the wall, consequently the lever could not have completed the circle. Beyond the mill, in the corner, is a bowl for holding the water-jar; to the right of this is a bin, sunk below the floor, six feet long.[m]

Garden. The garden at Pompeii is surrounded by a portico, and the walks made like a grid-iron. Others were intersected by canals and bridges—a very ancient fashion; for the famous gardens of Babylon had canals, some of which were supplied with water by pumps and other engines.[n] The Topiary art is known to have been practised, but this was not the only whimsical thing; for Plutarch mentions olives, grafted upon junipers, peaches upon myrtles, pears upon oaks, apples upon planes, mulberries upon figs, &c.[o] The chief trees were, according to Martial, myrtle, box, plane, and laurel; but some houses had neither fruit nor kitchen gardens.[p] We hear of gardens of twenty acres extent,[q] of watering them, as well as the walks, which were also swept, and of recesses and tents.[r] A statue of Priapus was common in them; and an inclining situation with a falling stream preferred. If this was wanting, a well or pond was to be made. They had beds like ours,[s] and gardeners expected roses and violets to grow better for being set near leeks and onions.[t] Cha-

[y] Berenger on Horsemanship, I. 232—238.
[z] Enc. [a] Juv. S. viii. v. 157.
[b] Vopisc. in Carino. [c] Suet. lv. [d] Plut. de Amore. [e] Herodot. Clio, i § 51. [f] Plin. xviii. 11. [g] Suet. liii. note k. [h] Plut. de conviv. sapient. [i] Danet says, that the ancient ovens were invented by the Goddess Fornax, and were at first mere contrivances for roasting wheat before the way of grinding corn and making bread was found out. v. *Fornacalia.* [k] Enc.
[l] Cicer. in Pison.—*Pistor domi nullus*, &c.

[m] Pompeiana, 191. [n] Winckelman, Enc.
[o] Plut. Symp. B. ii. Q. vi. [p] Montfauc. III. p. i. b. 3. c. 14. [q] Suet. Vit. Terent. [r] Plut. de terr. et aquat. anim.—in Alcibiades.—in Cato Cens. [s] Re rust. p. 245, seq. [t] Plut. de benef. ab inimic.

teuvieux says, that our landscape gardening may be found in Adrian's villa at Tivoli.[u]

Aviaries were enormous. Alexander Severus had one which contained (besides peacocks, pheasants, hens, ducks, and partridges) 20,000 pigeons.[x] Montfaucon has engraved an imaginary design of that of Varro.[y] At first they simply consisted of fowl-yards, and dovecotes in towers, or the house roof, but afterwards of very magnificent fabricks. In general, they were contrivances round the extreme walls of the court.[z]

Apiaries, planted with proper herbs, were made in a private part of the garden. The collection of hives was called "Castra Apium."[a] The Roman bee-hive was nearly in the form of a bell;[b] the best of the bark of cork; the second of the wood of a hollow tree; the third of osier twigs; and the worst of pottery, because too hot in summer, and too cold in winter; some were made of transparent stone to show the bees at work. Varro recommends them to be smeared within and without with cow-dung, and to have moveable coverings.[c] They were placed upon *podia*, or stands, to prevent lizards and reptiles creeping up, and situated against a high wall to keep off the cold winds.[d]

Columbaria, or dovecotes, were towers[e] or places under tiles.[f]

Barns, were to be situated in a cold windy spot, of northern aspect, and to be floored with bricks.[g] In some instances, windows, as now, were excluded.[h] The threshing floor, called *Area*, was properly paved, and around it was another level for receiving the corn, and a shed anear, in case of wet.[i]

Horrea. By this term, the Romans implied not only depots of corn, salted meat, and other military provisions, but warehouses for all kinds of stores.[k] Granaries were to have no chinks, and to be of brick pavement, with cement, and to be divided into cells, for the different sorts of grain.[l]

Farm-yard. This had two courts, and had pigsties,[m] sheds for cattle and carts, &c. In the outer court was a pond. There were two dung hills; one for old, another for new dung: over them were sometimes placed privies.[n] Upon the margin of the famous marble of the Tiber are houses precisely of the modern form; and the Roman citizens had country-boxes, like ours.[o] Of such a humbler description appears to have been a house at Pompeii exactly like the modern, (only with a peristyle of columns) standing in the midst of a walled garden.[p]

Subterranean Houses. These were retreats against the heat of summer. Guattani has published the plan of one annexed to the palace of the Cæsars at Rome; and C. Caylus mentions another excavated at Sacrofano. The former consists of a souterrein and ground floor above, with private passages and closets. One room is adorned with arabesques in gold upon a white ground; another with arabesques and bas-reliefs, painted in gold upon a ground of azure, and of azure upon a ground of gold. The souterrein of Sacrofano has many rooms with corridors. The vault of the largest room is painted in fresco, representing animals and figures in poor taste. The frieze below was adorned with bas-reliefs, moulded in terra cotta, and fastened with leaden nails. These bas-reliefs are well done, and superior, as is generally the case in Roman antiquities, to the paintings.[q]

Shops. The shops at Pompeii have signs fixed in the wall, and stone-counters; the other parts being open, like those of brokers, butchers, and poulterers. The shops at Rome, as

[u] Rigby's Translation, 240. [x] Lampridius in vita. [y] V. III. l. i. b. 3. c. 16. [z] Re rust. 136, 238. [a] Id. 252. [b] Boissard, pars vi. pl. 60. [c] Pintianus, in Plin. xxi. c. 14. Montfauc. III. p. ii. b. 5. c. 8 [d] Re rust. 253. [e] Mart. I. ii. 85. [f] Inven. viii. 3. [g] Re rust. 236. [h] Plin. xviii. 30. [i] Re rust. 251.

[k] Enc. [l] Re rust. 236. See Plin. xviii 30 Varro, i. 57. [m] Beroald. in Columell. v. *Haru*. [n] Varro, l. I, c. xiii. p. 95. [o] Lubin. in Juven. 170. [p] Engr. Archæolog. vol. IV. [q] Guattan. Journ. Antiq. 1785. Cayl. V. 200.

well as the taverns, were distinguished by pillars, projecting into the streets,[r] and on the booksellers' columns were kept inscribed the titles of the works which they had to sell; the books being in *nidi*, the best in the upper, the worst in the lower.[s] Plutarch[t] mentions the show-board over the gate, and Petronius calls it the *Venalitium*, upon which were written the names of the goods to be sold. Particular trades lived in distinct streets. Shutting the shops, as now upon Sundays, was the Roman *Justicium* in times of mourning. Plutarch[u] notes, that tradesmen attended their shops, while other persons walked abroad. Bankers and others had shops and bronze stands in the Forum.[x] Martial adds,[y] that the streets of Rome and fronts of houses were choked up with sheds and stalls, which Domitian removed. The rich used to keep artizans for the purpose of making various goods. Thus Antony branded Augustus, on account of his father having been a rope-maker;[z] and the tradesmen, about the house of Paratus, called Pansa's, were probably slaves, who sold goods of their master's manufacture.

Shops at Pompeii are frequent; some of them being under an arcade; there being above, a terrace with others, and part of a house.[a] In the shop represented in the Engraving, p. 49, the counter was of the form of the letter L. In this were sunk and fixed large jars to hold the materials sold. In front of the counter the shutters were slipped in a groove, and the door, when closed, met the edge of the last, and being fastened, kept all secure. The door turned on pivots, and of course opened to the left. Other shops appear, by the remains of their staircases, seen on the sides, to have had apartments above. In them are dwarf walls, against which were ranged oil jars and other goods.[b] The shops have stone seats before them, and over the doors emblems of their trade in relievo,[c] but the Phallus upon one of them is no proof of a brothel.[d] No attention was paid to uniformity in building, some houses advancing, others receding.[e]

The first house on the right hand was thought to have been an inn. Chequers are exhibited on the sides of the door-way, and rings for tying horses were excavated.[f] The bones of horses were also found in the stables, and in the cellar large earthen vessels for wine. Another shop had marks of cups remaining on the marble counter.[g] The first was an inn, the second an Oinopolium or Thermopolium, answering to our coffee-house.

Publick-houses. Nothing is a stronger proof of the size and populousness of Herculaneum, than its nine hundred publick-houses. These houses, as appears by the Herculanean placard,[h] contained not only baths, but *Pergulæ*—galleries at the top of the houses or balconies, but more commonly green arbours, most probably the sense here—and *Cœnacula*, dining-rooms in the upper story of the house.[i] A kind of counter appears at Pompeii, because

[r] Nott's Catull. i. 102. [s] Mart. i. 118. [t] Dec. Orat. i. [u] In Camillo. [x] Suet. xcvi. [y] vii. 60. [z] Sueton. ub. supr. [a] Pompeiana, 107, 110. pl. ix. [b] Pompeiana, 184, 268.

[c] Swinburne. [d] Sir William Hamilton in Archæologia, vol. IV. [e] Swinburne. [f] Pompeiana, 133. [g] Starke. [h] It is an inscription which has preserved the publication of a lease of one of these houses. It was placed upon the wall of a house, from whence it was removed to Portici; and is properly a bill for letting the baths and publick-houses. As it is unique in its kind, it shall be here given. IN PRÆDIS JULIÆ SP. FELICIS—LOCANTUR—BALNEUM VENERIVM ET NONGENTUM—TABERNÆ—PERGULÆ—CŒNACULA EX IDIBUS AUG. PRIMIS IN IDUS—AUG. SEXTAS—ANNOS CONTINUOS QUINQUE—S. Q. D. L. E. N. C.—A. SUETTIUM VERUM AED. As Winkelman reads the sigles, S. Q. D. &c. by *Si Quis Dominam Loci Ejus non cognoverit Adeat Suettium Verum Ædilem*, I think that he is mistaken. Otto (*de Ædilibus*, c. viii. § 5. p. 219,) speaking of baths, &c. says, that when baths were let by private persons, the Ædiles, "*locationis conditiones publicis tabulis proponebant*, *i. e.* proposed the terms of the lease in publick inscriptions. It may, therefore, perhaps be more properly read, "*Si quis dubitaverit locationis edictum nobis concessum adeat*," &c. It is absurd to think it necessary to apply to the Ædile for the address of a person of course known. [i] Varr. Ling. Lat. iv. 33.

the Romans did not recline, but sat, when they refreshed themselves at these places.[k] Flaggons were chained to posts.[l] Juvenal adds, that the vessels were common.[m] The landlady wore a *succinct* (tucked up) dress, and brought the wine in vases for the visitors to taste.[n] The landlord had also a particular costume.[o] Vendors of unguents and perfumes (whence the *Uncta Popina* of Horace) also attended, and addressed the guest with *Dominus* and *Rex*, if he hoped for custom.[p] In the inns on the roads there were both hot and cold meats;[q] but Plutarch mentions a Spartan who brought his own meat, and gave it to the host to dress.[r] Tiberius prohibited their selling any baker's goods.[s] Nero permitted only boiled vegetables,[t] though every kind of delicacy was common before. Juvenal describes the company as usually consisting of thieves, sailors, artificers, drunken Galli, &c.[u] and these places then, as now, were considered as permitting freer behaviour than elsewhere.[x] It was deemed mean to buy wine from a tavern.[y] The bill is the *Locarium* of Varro, and the sign of the chequer is an abacus, or chess-board, made oblong, because that was the Roman fashion.[z] It showed that the play was there used.[a]

Σταθμοι or *Αλλαγαι* were places accommodated with all requisites for travellers of every description. (In Herodotus they are national or publick fabricks, the modern caravansaries, without any other accommodations than rooms.) Here the soldiers refreshed, and changed horses, carriages, &c.; but though the *stathmoi* became at last considerable, they were at first only *diversoria*, or inns, on which there was the sign of the *Ansa*, the handle or ear of a pitcher,[b] and by this name the station itself was afterwards so called.[c] By these stathmoi the ancients regulated the stages of their journies.[d]

The *Oinopolium*, or *Thermopolium*, was the shop of a vendor of warm and sweet drinks. The ascent to the upper story was by fifteen steps. Saccharine matter was kept candied for solution in warm water. Stewed meat was also sold. Plautus, in his Pseudolus, mentions the articles here supplied, *viz. murrhinam* (a liquor flavoured with myrrh), *passum* (a sort of raisin wine), *defrutum* (mulled wine), *melinum*, and *mel quojusmodi*.[e] Among the interesting discoveries at Herculaneum were silver cups and saucers, like those now used for tea. They are very delicately worked, and well sculped in relief. They were destined to wine and water, and sweet liqueurs; and there were among the Romans particular houses, where persons went to eat and drink, as now to a coffee-house.[f]

The *Roman Cottages*, as they appear in paintings at Pompeii,[g] differ only from the modern in not having transom, or garret windows, and the door at the gable end. There is no chimney. The roof is coved or arched. Ovid, in his Baucis and Philemon, amply describes the cottage, and from him we find, that it was roofed with thatch of reeds or straw.[h] The door was so low that it could only be entered by stooping.[i] Flitches of bacon were suspended from a black beam, and dry branches for firing hoarded in the roof. A beachen vessel for washing the feet, and a bedstead with willow feet, a three footed table, one foot unequal, olives and cornels in pickle, endive, radish, and cheese with roasted eggs, occur as the furniture and fare, the latter of which is served up in earthen vessels. The table was rubbed clean with green mint.[k] The bowl was of

[k] Mart. v. 71. [l] Id. vii. 60. [m] iii. s. 8. [n] Ibid. [o] Lampridius in Heliogabalo. [p] Juven. ub. supr. [q] Suet. 501. [r] Lac. Apoth. [s] Suet. p. 265. [t] Id. 417. [u] Ub. supr. [x] Diog. Laert. p. 73. [y] Cic. in Pison. [z] Plin. xxxvii. 2. [a] Popular Antiq. II. 247. [b] Ducange in voce.

[c] Hearne's Antiq. Discourses, i. 39. [d] Enc. [e] Pompeiana, 185. [f] Winckelman—Enc. [g] Pompeiana, pl. 60. [h] Stipulis et cannâ tecta palustri. [i] Summissoque humiles intrârunt vertice postes. [k] Mensæ sed erat pes tertius impar :—testa parem fecit; quæ postquam subdita clivum sustulit: æquatam mentæ tersere virentes. Met. l. viii. fab. 7, 8, 9.

pottery, and the cups of beach smeared within with wax.

The *Tombs* were very fine ornaments at the entrance of cities, and had a grand and interesting effect; but it was a distinction rarely conferred. In earlier ages, a different practice prevailed, lest in the smaller states an enemy might destroy them.

The veneration with which the ancients viewed their places of sepulture, seem to have formed the foundation upon which they raised their boundless mythology; and, as is supposed with some probability, introduced the belief in national and tutelary gods, as well as the practice of worshipping them through the medium of statues; for the places where their heroes were interred, when ascertained, were held especially sacred, and frequently a temple erected over their tomb hallowed the spot. It was thus that the bodies of their fathers, buried at the entrance of the house, consecrated the vestibule to their memory, and gave birth to a host of local deities, who were supposed to hold that part of the dwelling under their peculiar protection. Removed from the dwelling-houses to the high-ways, the tombs of the departed were still viewed as objects of the highest veneration.

"To the custom of honouring excellence, even after life, the historian Polybius refers, in a great measure, the cause of the higher qualities and superiority of the Romans over their enemies; for, says he, this publick institution excites the emulation of the rising as well as existing generation."[1]

The most ancient form is Barrow-burial, which occurs in Australia, next to that of Cavern-burial, which is mentioned in the Pentateuch, and is still seen on a magnificent scale in Egypt. The primitive Greeks buried their dead in places within their own houses, sometimes within temples; but the general rule was, in later ages, *without* the cities (*within* being an honour due only to public benefactors), by the highways; kings or great men on mountains, or at the feet of them. Under a sepulchral burial, the coffin (or σορος) was of cedar or stone. There were epitaphs (γνωρισματα), tombstones, and *stelai;* garlands, or festoons, crowning them, made, Athenæus says, of the flower ποθος, or parsley (*apium*). This explains the representation of them upon the tombs in Boissard, and the intention thus to typify the quiet of the dead from troubles, according to Clemens, or having won the victory over the grave, according to the Scholiast on Euripides; and there appears to be a metaphorical allusion to this practice in the phrase of St. Paul (2 Tim. iv. 7, 8), "I have fought a good fight; I have finished my course: henceforth I have laid up for me a crown of righteousness." The φυλλοβολια was a custom of throwing boughs and leaves upon the grave, mentioned by Euripides, Servius, and Varro; and this custom, says Minutius Felix, was improved into garlands, sometimes made of woollen.[m] The latter, called *tæniæ*, are the festoons or fillets which we see represented upon sepulchres and urns.[n]

The *anthemion*, called also the lotus or palmetta leaf, divided into ramifications like a fan, is styled the funeral leaf, from its recurrence on almost all sepulchres, temples, and funeral vases.[o] A broken amphora, as a *memento mori*, (see Ecclesiast. xii. 6); virgins with vases denoting the water poured upon their tombs; symbols of the profession or character of the defunct, as a dog for a cynic, a syren for an orator; a woman in bed with her husband, for a beloved wife; an owl implying watchfulness; a bridle, a well ordered family; and a muzzle restraint of the tongue, for careful housekeepers; instruments indicative of professions, &c., or animals of favourites; as dogs; or horses of youths; a broken stem of a flower, an inverted torch, symbolic of death; and other matters which will be more fully noticed under the

[1] Pompeiana, 84, 87.

[m] Rous, 268, 269. [n] Pinti, in Plinan. L. xxi. c. 3. [o] Dodwell.

contents of tombs, *are* also of frequent occurrence.

Greek tombs and sepulchres are all of the hypogean or subterraneous kind. The secondary origin may have been after the barrows of Pergamus, which are cones of earth, erected upon the site of the funeral pile, constructed upon solid stone bases, and having interior vaults. The treasury of Atreus, at Mycenæ, is supposed to have been a tomb as well as a treasury, and belongs to the Dorian æra. The term *hypogæa* (*subterraneous vaults*) has been, says Mr. Dodwell, confounded with the *spelæa* and *krupia*, which imply artificial caves on the sides of rocks and mountains *above ground*. The latter are frequent in Egypt, Persia, the Grecian colonies of Asia Minor, Sicily, and Italy.

At Gadara, in Palestine, the hypogæa are inhabited, as in the time of our Saviour. The ancients never placed one body upon another, as we do. Hence the number of cells. At Palmyra occur vaults under a temple, as now under churches; and around a temple, at Labranda, in Asia Minor, are sarcophagi, raised upon pediments; nor are recumbent effigies modern, for at Epidaurus is the draped statue of a female in such an attitude, which once apparently formed the lid of a sepulchre.

Every body has read in Scripture of the potter's field to bury strangers. At Athens, there were two of these common burying-grounds, called by the same name (Κεραμεικοι), one within, the other without the walls. That within, called by Thucydides the δεμοσιον σημα, was devoted to those who died in the field for the good of the state. Over their graves were placed columns, inscribed with the names of the places where they fell, and their epitaphs. Here was celebrated the race, called *Lampadedromia*, where persons ran or rode with torches in their hands; and a marble has been found at Athens, representing a successful lampadist [p]

[p] Cayl. Rec. i. p. 117, vignette.

The Ceramique of the suburbs was the haunt of the public women. It was divided into several fields and inclosures. Mr. Dodwell adds, that the Greeks also buried their dead not only by the highways, but at their gardens in their villas; and with regard to persons of great consequence, sometimes within their temples.

Contents of the tombs.—The chief and most common are articles of pottery, also found in Egyptian tombs. Mertese, near Corinth, is famous for furnishing vases. Several are broken into small pieces. Those excavated in the presence of Mr. Dodwell, and entire, were plain, and composed of a beautiful shining black varnish, remarkably light, and of elegant forms. There was also found a large cinerary urn of common earth, containing ashes and burnt bones; but these are very rare, sepulture being more common than cremation. Etruscan vases, it is to be observed, have no resemblance to those of Greece. Homer mentions the custom of placing vases with the body. The kinds are thus classified by Mr. Dodwell:—

The druggists of Egypt still keep their medicines and perfumes in vessels of alabaster. Alabaster vases, of the oriental kind, are found in the Greek sepulchres, and are presumed to have contained the oil or perfumes with which the body of the dead was anointed. Oil was used for this purpose in the most remote æras; but the perfumes were first brought from Persia, in the time of Alexander the Great. Mr. Dodwell has engraved one of these vases;[q] of which Pliny compares the form to *elenchi*, or oblong pearls.

The unguentary was known to the Greeks by the name of ληκυθος, μυροληθους αλαβαστρος, or αλαβαστρον; and to the Latins by those of *alabaster*, *onyx*, and *ampulla*. It appears, that their local or particular term was subsequently generalised and applied to any material in which ointments were con-

[q] Dodwell's Greece, i. 449. Harris's Nat. Hist. of the Bible, p. 5.

tained, for *alabastra* occur of lead, gold, *coloured glass*, in the sepulchres of Magna Grecia, and *terra cotta*. They are also called λεκυθοι, *lecythi*. Other kinds were the *Dionysia*, distinguished by their subjects, and placed in the sepulchres of persons who were initiated in the mysteries of Bacchus. *Unguentaries* and *libatories*, common to all but the poor. *Lachrymatories* (see Psal. lvi. 8. *Put thou my tears into thy bottle*), perhaps also used for very precious ointments. *Larger vases*, with gymnastic subjects, supposed to denote victors in the games. *Toy vases*, or play-things for children. *Other vases*, *cups*, and *pateræ*, of various forms and dimensions, generally painted black. Some of these were probably used in common life, and particularly at the funeral supper; after which they seem to have been thrown carelessly into the tomb, as they are often found broken. They are seen upon the tables in the painted vases. Those with a spout and one handle, called Σπουδεια, are seen in the hands of Σπουδοφοροι, and the Οινοχοοι at the feasts, who are pouring wine from it into the *diota*, or two-handled flat vase, out of which the ancients drank. They were also used for libations at sacrifices; and some of them were probably the σφαγεια αμνια of Homer, in which the blood of the victims was received. The uses of these vessels, found in tombs, are declared by Plutarch,[r] who, speaking of the funeral procession at the anniversary of the victory of Platæa, in honour of the slain, mentions young men carrying "vessels full of wine and milk for the libations, and cruets of oil and perfumed essences," and a bowl of wine poured out. The dead were always supposed to be thirsty, an Egyptian notion, for Fabretti has published invocations to Osiris for cold water; and it is still customary in Bœotia to place vessels full of water in the graves of the deceased. In India, at the present day, spirits are supposed to delight in the peepul trees, and an earthen pot seen hanging upon one, was brought by a person whose father was dead, that the ghost might drink.[s] It still forms part of the funeral rites of India to suspend a vase on a tree for this purpose, and include the *Naulon* or Charon's fare.[t] The funeral, or cinerary urns, the Greek οστυθηκαι and οστοδοχεια, the Latin *ossuaria*, are known by always having covers, and generally by being short and broad. Pliny mentions some large enough to contain the whole body, cremation not being very ancient. Among others found, have been some entirely solid, with or without sculpture or inscription. Those of a large kind are inscribed with the name and parentage of the deceased, and usually represent valedictory subjects, such as the χρηστε χαιρε, or last farewell: shaking hands with the dying person. Mr. Dodwell thinks, that they were votive vases of the poor, who could not afford any thing else; but some of them are so elegant and expensive, that they are presumed to have been originally ornamental *stelæ*, buried by accident or intention, when the ground was cleared. In support of this opinion, it has been observed, that the Greeks placed upon the tomb, instead of a cippus, a marble vase, or rather a representation of one, adorned with figures, either painted or in bas-relief. The figures represented apply to persons depositing locks of hair, or making libations, or under the oppression of grief, covering a cippus with bandelets, a custom mentioned by Plutarch, or chariot races, or funeral games. The form of these vases is that of an equal belly, very long wide neck, and jutting handles, equal or unequal; and from them is derived the custom in our churchyards of vases upon a pedestal, or as the ornament of mural tablets. The tombs of the poor, says Mr. Dod-

[r] In Aristides.

[s] Mrs. Elwood's Journey to India, i. 393.
[t] Bombay Transactions, iii. 203—205.

well elsewhere, contained only human bones and pottery.

Pliny mentions a certain Regulus, who, through grief for the loss of his son, killed at his funeral pile several horses, dogs, and birds, which had belonged to the boy; and both Virgil and Plutarch mention the interment of arms, armour, and chariot-wheels in tombs. Elpenor says to Ulysses in Homer, "Put an oar, with which I used to row with my companions, upon this sepulchre." Accordingly, symbolic figures are commonly found in tombs; as in those of children, playthings, some of them puppets in pottery, with moveable legs and arms;[u] figures of animals, supposed domestic favourites; swords, leaden sling bullets, and flint arrow-heads, perhaps to denote soldiers; masks, perhaps players; sea-shells, perhaps sailors or foreigners; philosophers, sitting in chairs without backs, nearly resembling the curule chair of the Romans; proedras, or thrones with footstools, for a *proedros* (one of the Athenian senate of 500); Gorgon's heads of pottery, presumed amulets against the evil eye; lyres of wood, shaped like the shell of the tortoise; griffins, amulets; egg-shells, even one of an ostrich, eggs being symbolic of the reign and fruitfulness of nature; treasures and dresses belonging to the deceased; astragals, probably of an eminent practitioner in the game; iron fetters on the skeletons, presumed of prisoners; pateræ and mirrors, thought to be denotations of female interments; boxwood combs; even bird-cages of pottery, the bars formed of threads; of earthenware, and other articles. Nevertheless, from the use of allegorical symbols, it is evident that many allusions to the private history of the defunct must now be insusceptible of elucidation. Laminæ of lead, inscribed with bitter imprecations of enemies, found also in Egypt and Etruria, often occur.

[u] Νευροσπαστα αγαλματα, Σιγιλλαρια νευροπαστουμενα of the Greeks; Imagiunculæ, icunculæ, oscilla, sigilla, sigillaria, sigilliota, and larvæ of the Latins.

The body was deposited in a *soros*, or, as more recently called, *sarcophagus*. This, however, was only the external case of a wooden coffin, made, according to Æschylus, of oak, to Euripides of cedar, and to Thucydides of cypress. Trimalchio, in Petronius, mentions *triclinia*, or eating rooms (still shown at Pompeii), as annexed to tombs, and his foundation of an anniversary to be there kept. At *Malass*, the ancient *Mylasa*, is a sepulchre of the kind, called *distya*, or double-roofed. This is seemingly a Greek fashion, after the Roman æra. It consisted of two square rooms. In the lower, which has a doorway, were deposited the ashes of the deceased. In the upper, the relatives and friends solemnized the anniversary of the friends, and performed sacred rites. A hole made through the floor was designed for pouring libations of honey, milk, or wine, with which it was usual to gratify the manes of spirits. The word libation implied pouring out some drops upon the ground, Anacreon says, of perfumed essences. The Greeks called these libations χοαι, and they chiefly consisted of honey, milk, and wine. The ceremonial, according to Euripides, was this:—They first went round about the sepulchre, pouring, in their progress, some of the liquid, and adding speeches to the deceased, and prayers to their manes and the gods, that they would be propitious to them. Lastly, Sophocles says, that they stood on the top of the tomb, and there repeated the libation.[x]

Cenotaphs, or barrows of honour, were common among the ancient Greeks, as were also monuments in the *Ceramegus*: and Dionysius of Halicarnassus observes, that great men had often many tombs, though their bones were only contained in one. In the origin, the intention was to repair the omission of sepulchral rites, with regard to those who had perished in a foreign country, or by shipwreck, or in battle, so that their souls might

[x] Rous, 267. Archaol. Attic.

not be prevented from passing the Styx. When they erected the cenotaph they made a proclamation three times, called ψυχαγωγια, inviting the manes to come and take possession. Ausonius mentions this practice, and Ovid adds, that epitaphs were added to the cenotaphs, as well as to tombs.

The Greek *epitaphs* were very simple, and consisted only of the name, and a short character, as a *good man*, *good woman*. The Athenians put only the name of the deceased, of his father, and of his tribe. But in the collections of Greek epigrams are numerous επιτυμβια, of various lengths, in pure Greek taste, *i. e.* simplicity and delicacy. At Amphikleia, or Dadi, a sepulchral stone was found, containing merely the name of the deceased, on a large slab of marble, to show the *psephisma*, or public decree.

Either upon the grave, or close by it, says Rous, they were wont to erect a pillar (στηλη), which was generally from six inches to a foot in diameter. In the court-yard of the British Museum may be seen one about three feet in diameter. The most common shape of Attic tombstones was a truncated cone, with the smaller end downwards, and marked simply with the name of the deceased, but sometimes sepulchral marbles have various ornamented forms, or are inscribed with pathetic strophes; and, as may be inferred from numerous existing specimens of duplicate ornaments, were also exposed to sale at the workshops of carvers, adorned with foliage and figures, allusive to a future state, to the funeral ceremonial in use, and to the sex and pursuits of the defunct.[y]

TOMBS IN ITALY.

Strabo observes that the walls of the temple of the Sun at Heliopolis were charged with paintings similar to those of the Pelasgi of Etruria; and there are other and numerous coincidences which show that the worship of the Pelasgi of Italy and Greece was connected with that of Upper Egypt and Ethiopia.[z] Like the tombs of the kings at Thebes, those of the Etrusco-Pelasgians are grottoes or chambers, under a small hill, perforated below for a door, and at top for light. They are full of paintings (as are the Egyptian tombs), referring, says Paciaudi, to the passage of souls to the Elysian fields. In some instances, even embalmment seems to have prevailed; for in 1485 the entire body of a woman so preserved, and laid in a marble sarcophagus, was found in a sepulchre near the Via Appia.[a] Another Egyptianism is noticeable. In Fabretti are several inscriptions, containing invocations to Osiris for cold water, from the supposed thirst of the dead. This practice (of which before, p. 86) travelled through Egypt to Greece, and thence to Italy. A curious occurrence of vases for this and similar purposes appears in an extraordinary Etruscan tomb, found in the Tiphatine mountains by Sir William Hamilton. The skeleton was laid at length. A fly-fan with iron sticks, two large iron chandeliers, vases suspended to bronze nails, two iron swords, a wine strainer, consisting of a deep bowl, perforated with holes, and provided with a handle and saucer without holes, a bronze bowl, in which was a *simpulum* attached to a long handle, and used as a ladle; two eggs and a grater were found. The vases were not cinerary. They were the customary drinking vessels, found in tombs, through a supposed thirst of the dead, previously alluded to. Nothing can be more plain than the cause of this addition of provisions. The ancients looked upon the soul as the shadow of the living man, and that it had the faculties of thinking and talking, though very imperfectly; for which reason, Homer calls these shadows αμενηνα ωαρηνα, weak bodies. The dead, indeed, according to Homer and Socrates, lived a sort of

[y] Classical Antiquities, i. 98—107.

[z] Second Mémoire sur les Pelasges Mém. Insti. iii. pp. 48, 138. [a] Montfauc. vol. v. viii. part i. b. iii. c. 4.

life that resembled a dream, and therefore it is that many epitaphs begin with these words, "ETERNALI SOMNO." They were also thought to frequent the place where the body lay. Here were placed the provisions, because Lucian says these ghosts derived their nourishment from the libations and funeral sacrifices at tombs; so that if any of them had no kindred or friend left upon earth, then that ghost had no food, but starved with hunger. But this was not the only imitation of Egyptian fashions. Others, says Alberti,[b] will, perhaps, praise our Etruscans, because they did not much yield to the Egyptians in the magnificence of similar works; and among others, that of Porsenna, who beneath the city Clusium, had a tomb of square stone, under whose base, 50 feet high, was an almost inextricable labyrinth (as has been said of the pyramids of Egypt), and over it five cones, one in the middle, and one at each corner. There were other annexations not intelligible. This tomb, which is unquestionably the most ancient pattern of Roman mausolea above ground, has the same number of *termini* as the barrow of Alyattes at Sardis in Lydia, described by Herodotus, and still retaining the basement, which is square, supporting, as here, five conical pyramids. A pyramid was also placed on the top of the celebrated mausoleum of Artemisia, and pyramids also adorned the tomb of Scipio. Besides, the Etruscans were Lydians, at least that portion of them who were called Tyrrheni.[c] The imitation of pattern is therefore explained. But the Etruscan tombs were mostly vaults or grottoes, containing those elegant vases which have been so justly admired. All their arts seem to have been, in the opinion of Count Caylus, assimilations borrowed from the Egyptians. They were, perhaps, the first of all potters ever known; for the prince of Canino says, that aqua fortis will not affect the paintings of these vases. We hear also of fictile sarcophagi, large enough to admit the whole body at full length.[d] But terra cotta was not the sole material of vases made by them. At Viterbo, where Etruscan sepulchres are frequently found, was discovered a bronze vase, containing bones, the outside of which vase was covered with cloth of asbestos; and it is reasonably presumed, that the body was burnt in this cloth, because it was a Roman practice.[e] Millin makes it a distinction of Etruscan sarcophagi, that upon nearly *all of them* is a Fury or a Genius, armed with a torch, which uniformity betokens a ready-made purchase of the potters. Mr. Dodwell adds, that laminæ of lead, containing imprecations against enemies, are found in Etruscan as well as Grecian tombs.

It is observable, that most of the tombs of the Romans were built with the *opus reticulatum*, *mattoni*, or plaster in net work, over rough stones or bricks. Alberti assigns the reason. If, he says, there are rich and gorgeous ornaments consulted in the construction, it is a temptation to destroy them; and to this cause he ascribes the utter disappearance (the inscriptions excepted) of the monuments of Caius Cæsar and Claudius. But there were existent, nevertheless, very old monuments, because being built with reticulated work or stone, useless for any other purpose, no one violated them.[f]

Mr. Dodwell adds, that Greek sepulchres are *all* of the Hypogæan kind; and Le Roy, that the round towers of the Romans were unknown in Greece. As works of Architecture, the sepulchral monuments of the latter people were of more importance than their domestic structures. There is more architectual display in the street of the tombs at Pompeii than in any street of the city itself. The mausoleum of Adrian was exceedingly splendid, and various others were magnificent; even the sarcophagus from the monument of Cecilia Metella is simple and elegant in the extreme, and exhibits more good

[b] F. cxxi. a. [c] Herod. Clio, 93, 94.

[d] Archæologia, xxiii. 269. [e] Plin. xxxv. 12. Montfauc. v. b. ii. part i. c. 6. [f] F. cxxi. a.

taste than almost any that remain of the same kind.[g]

The *smaller* monuments of the Greeks and Romans were sold ready made, and these were adorned with foliage and figures allusive to a future state, the funeral ceremonies, or the sex and pursuits of the defunct. Instances, however, of an utter misapplication to such a purpose are numerous in Boissard's collection, and this circumstance shows, that they were hack patterns, and bought of lapidaries. The foliage is presumed to have been formed from the plants devoted to the rites of sepulture,[h] but the distorted figures of animals and monsters is a Roman adoption, not to be seen in Greek remains; only vegetable forms occur in their ornaments. Millin says, that the sarcophagi of the Pagans are often surmounted by a kind of frieze, of which the subjects have sometimes a connection with the principal bas-relief, and sometimes none at all.[i] Centaurs, griffins, and sphinxes often occur: Herder thinks that they were but emblems of destruction; D'Hancarville derives them from the Hyperboreans or Scythians, in whose tombs have been found small figures of animals, which had been shut up there. It appears rather, that those animals, which make part of the suite of Bacchus, are, upon the ancient tombs, emblematic of the initiation, and by consequence of the celestial happiness, of the defunct. The sphynx is the symbol of prudence; and the griffins, which watch with so much care over the gold intrusted to them, will show the same vigilance to protect a treasure still more precious, the urn upon which they put the paw, to indicate that they well know how to defend it against all the roguish persons who wish to lay their profane hands upon it. A bark was the symbol of the harbour of happiness, to which the deceased had arrived, for which reason we often see upon tombs dolphins, tritons, and nereids. A cornucopia indicates prosperity. In short, the re-union of these monsters might have for object to frighten the violators of tombs, and hinder a kind of sacrilege, which was most hideous and detestable in the eyes of antiquity. The tombs of the first ages of Christianity are very curious, because they show the history of the art in its decline. The customs of the lower empire, the usages of the Pagans, and mythological symbols, were made to represent the mysteries of their religion, and the new allegories that they imagined. Thus the vine represented Christ; vases they took from 1 Thess. iv. 4, 2 Cor. iv. 7, and the doves they made symbolic of a soft and pure soul.[k] All this is hypothetical; and it is to be observed that none of this kind of tombs, so numerous in Boissard, appear to have been discovered at Pompeii, and therefore may have been known only in the decline of the empire. However, it is to this later kind of tombs, that the following explanations of Fabretti, Montfaucon, and others, some unquestionable, manifestly apply.

THE ROMAN CLASSIFICATION OF TOMBS.

Sepulchrum. The ordinary tomb, where they laid the entire corpse. It was divided into, 1. The *Sepulchrum Hereditarium*, *i. e.* devisable by will or inheritance. When this was prohibited, the sigles H. M. H. N. S. were added, *i. e. Hoc Monumentum heredes non sequitur;* or else H. M. ad H. N. trans. *i. e. Hoc Monumentum ad heres non transit.* 2. The *Sepulchrum privum* or *singulare,* the tomb for a man and his wife only.

Hypogæa, Mausolea. These were tombs of the rich, and synonimous. The Greek *Hypogæum* consisted of

[g] Mr. Hosking, Biog. Brit. [h] Stuart's Athens, vol. iv. p. 9, new edit. [i] Midi de la France, ii. 269.

[k] Id. 151—165.

vaulted rooms with niches, called by the Romans *Columbaria*, in which were placed *ollæ*[a] or urns, of a flat or round form, sometimes inscribed, containing the burnt ashes. The Greek *columbaria* were more lofty than the Roman, and the *ollæ*, the large and high two-handled vases, mentioned by M. Fauvel, had also a bough in their tops, like the prize vases with palms.[b] The inscriptions sometimes over the *columbaria* were necessary; for when we meet with *Tacito Nomine*, it shows that the person had been declared infamous by the senate.

Monumentum was a splendid structure, erected to preserve the memory of a person without any funeral solemnity.

Cenotaphium. An empty tomb, merely honorary. It was marked *ob honorem* or *memoriâ*, but the tomb where the ashes were deposited was inscribed D. M. *Diis Manibus.* Foggini has established a distinction between the *sarcophagi*, or tombs containing ashes, and the *cenotaphs*, after one of the former in the Capitol, upon which is engraved the fable of Endymion and Diana. He observed upon the covering three cavities, of which one is entirely hollow, and the other pierced at the bottom in three small holes. The two last are thought to have been used in order to introduce anniversary libations into the tombs, and the first, entrails of victims, or solid bodies, such as cakes. The cenotaph being empty had not similar apertures, because they did not there use anniversary libations.

Columellæ, *Mensæ*, *Labellæ*, *Labra*, *Arcæ*, were tombs of inferior rank.

Columellæ. Small pillars, similar to trunks of stone, called *cippi*, with this difference, that the columns were rounded and the trunks square, or of some irregular figure.

Mensæ. Quadrangular stones, more long than broad, placed upon a small tomb, either level with the ground or raised upon four cubes of stone, about two or three feet high. The word *ponere mensam*, so common in inscriptions, alludes to this tomb.

Labella or *Labra* were stones hollowed like the basin of a fountain, round or oval.

Arcæ or *Arculæ* were square sarcophagi, with the sides expanding, and they generally rested upon the four feet of a lion, or other beast.

Arpagus. Ambitus. Locus. Loculus.—Arpagus, or *Harpagus*, in inscriptions, implies a child who died quite young. *Ambitus* was a sacred space round every tomb, and with the site was called also *Loculus* or *Locus.* When however this term was used concerning a subterraneous tomb, it implied a niche or small excavation, made in the wall to receive an urn or corpse. When it inclosed the latter, they stopped the mouth with a tablet of marble or pottery, sealed with plaster, and iron cramps, to prevent the putrefaction exhaling into the streets.

In the sepulchre of Caius Cæcilius, according to Fabretti, is inscribed, "*Qui hic minxeret aut cacarit habeat Deos superos et inferos iratos.* To prevent this profanation, Trimalchion says that he would leave it in his will that a boy should look after his sepulchre.

Stelæ. Aræ. The *Stelæ* were square stones erected on monuments, to bear the inscriptions. See plura in p. 94, for more particulars of the portraits and heads. When any one of a family died, a stele was added to his tomb. But Montfaucon adds, that those squares of marble upon which the inscriptions were cut were called *Aræ*, or *altars.* In one epitaph *Aplasia Paullina* orders by will three altars to be built, for herself, for *Quintus Covius Antiquus*, her husband, and for *Quinta Paullina* her daughter, and that they should be walled about. Many other sepulchral stones bear the name of altars, and in many of them there are holes at the top to receive libations. Others have altars represented in bas-relief. In short, tombs are quite common, which are also altars.

[a] Larger urns were called *obrendaria*.
[b] Montf. v. pl. i. f. 5.

Suggrundia. Tombs of infants not above forty days old.[a]

Epitaphs. Women's tombs are always inscribed with the names of their husbands. Sometimes the will of the defunct was inscribed on the tomb.

Militaria. Cippi, or little hollow pillars, in which the ashes were placed.[b]

Ascia sub. Ascia is a grubbing tool, and the instrument is often engraved upon tombs, or else *sub ascia dedicavit* occurs, an inscription which has much puzzled antiquaries. The opinion of Count Caylus, now chiefly adopted, is, that it is a symbol of consecration, implying that the place has been cleared for funeral purposes, and therefore made sacred.

The decorations of tombs have not been sufficiently considered. The Greeks, instead of the inscription, sometimes engraved the instruments of the profession of the defunct; often, also, emblems, which marked their temper and character, or symbols and figures of that which they liked best. To heroes they raised tombs of superior execution, in which they placed their ashes, and put upon them a column bearing the marks and symbols of the deceased.[c] The instructions which Trimalchion, in Petronius, gives for the bas-reliefs of his own tomb, and the immense collection of Boissard, show that the Romans followed these rules, and lead to an inference that such sepulchres are subsequent to the Roman conquest of Greece.[d] The pretended monument of the Curiatii, consisting of a square base supporting one large cone in the middle and four others smaller, one at each angle, was probably a much earlier fashion,[e] for a pyramid was placed on the top of the celebrated mausoleum of Artemisia.[f]

The bas-reliefs upon tombs were sometimes arbitrary, but frequently had a meaning complimentary to the deceased. Trimalchio, in Petronius, desires that the likeness of his dog may be formed at the feet of his statue,[g] and the monument be adorned with garlands[h] and representations of the combats which should take place at his funeral. Upon the monument was to be carved a ship under full sail, to shew that he obtained his wealth as a merchant,[i] in which ship he should be represented sitting, clothed in magisterial robes and insignia, pouring out riches upon the multitude;[i] also a *triclinium*, and the people feasting therein.[k] At his right hand was to be placed his wife Fortunata, with a Sicilian dove,[l] and holding a dog by a chain;[m] also amphoræ well secured, while one was to appear broken,[n] and upon it a boy weeping for the misfortune.[o] The whole was to be surmounted by a sun-dial,[p] that the eye of the traveller, willing or unwilling, might be attracted to the inscription recording his name.[q]

Elpenor says to Ulysses, "Put an oar upon this sepulchre with which I used to row with my companions,"[r] and though many decorations of tombs were capricious, yet there are some which may be considered as symbolical.

SYMBOLS ON TOMBS. MISCELLANEA.

A girl holding a water vase denoted that the defunct was unmarried [s]

Cupping-Glasses.[t] A physician.[u]

Fasces. A lictor.[u]

Joiner's tools. A joiner.[u]

[a] Boissard, pars iv. p. 9 et alii. [b] Classical Antiquities. [c] Enc. [d] A. M. 3828.

[e] Montf. v. pl. 29. It is remarkable for having the same number of *Termini* as the barrow of Alyattes, described by Herodotus, still remaining; the basement which is square, supporting five round pyramids. See Chandler's As. Min. 263.

[f] Boissard, p. iii. 15. So also the tomb of Scipio; so that pyramids were probably an early Roman form.

[g] This was the one Crassus played with after dinner. (Petron. i. 326, 327, 370.) See Montf. v. 46. The dog was the symbol of fidelity, and as such the dog of Ulysses is placed upon a consular coin of the Mamilia family. In Egypt the dog was the symbol of vigilance.

[h] Of this hereafter. [i] Burman, in Petron. I. 461. n. *naves.* [k] At his anniversary.

[l] Petron. I. 462. Ed. Burman. [m] The pet dog was the Maltese shock. Plut. de Tranquill. Anim. [n] Of the Amphoræ, as a *memento mori*, see *Clarke*, vi. 283. [o] Of this hereafter.

[p] Near the Mausoleum of Augustus was an obelisk for a sun-dial. Montf. v. 80. [q] Pompeiana, 83. [r] Montf. V. 58. [s] Poll. Onomast. p. 391. [t] Ancient. See Plut. de conviv. sept. sapient. Ducange, *v. Ventosare.* [u] Mont. Sup. v. 527.

Mirror. A tirewoman.[x]

Vases, keeper of. A Phiol.[x]

Poultry-keeper. A cage of poultry.[x]

Measuring-rule. A surveyor.[x]

Bushel, ears of corn, and *a grind-stone.* A baker.[x]

Long hair shows a Greek, not a Roman monument.[y]

Children occur on Greek monuments of those who never had any.[z]

Eagle tearing a hare occurs *Montf. Suppl.* 112, and *Pompeiana, pl.* 22. Montfaucon has erroneously explained it. An eagle was a bird which prognosticated success, and when tearing a hare foretold a prosperous issue. When Cyrus was on a march against Armenia, a hare started up before him, and an eagle pounced upon him. This was construed into an omen of success.[a]

Genii holding torches down. An inverted torch was the symbol of death. Sometimes they are weeping; at others holding the torch with averted looks. Thus Virgil, speaking of the funeral of Misenus, says, in relation to the manner of lighting the funeral pile to avoid the omen—

—— *subjectam more parentum*
Aversi, tenuere facem.[b]

Leaves on the side of epitaphs refer to some shrub used in the sepulchral rites. Gregory of Tours mentions bottoms of graves covered with laurel leaves.[c]

The *palm,* or *olive-branch,* is the symbol of the immortality which the Christians expected.[d]

Nest of birds with the old one feeding them. The care of a mother to bring up her children.

Nemesis, or her wheel. To shew that destiny cut off the person quite young.

Butterfly. Symbol of the soul—pecked at and tormented by birds, presumed to typify cares and troubles.

Fathers and sons. The former has an arm around the neck of the latter.

Bow unbent, or with broken strings. The extinction of life.

[x] Montf. Sup. v. 527. [y] Id. 498. [z] Id. 499. [a] Xenophon's Cyropædia, B. p. 131. ed. Glasg. 1812. [b] Æn. vi. l. 223. [c] Enc. [d] Fabretti, &c.

Dormouse. Symbol of the soul, mentioned in the Odyssey.

Dove. Simplicity of manners.

Dog. Fidelity.

Serpent twisted round a tree, occurs on marbles that have regard to the inferi.

Tripod. Swans. Symbols of Apollo.

Two hands held up. An imprecation because the deceased was cut off in youth.

Eagle tearing a hare. Success and prosperity.

Festoons of flowers. The customary embellishments of mourners. (See p. 84.)

Females holding flutes. The funeral dirge.

A dish in one hand and cup in the other. The funeral repast.

Crowns held in the hand, show that the defunct had led an innocent life.

"*In pace*" and "*te in pace,*" belong only to the tombs of the first Christians or Jews.

Pigeons. Innocence and simplicity.

Griffins. Symbol of Apollo.

Genius extinguishing a torch. To show that the person's life was expired.

Symbols of the names of the deceased by punning figures are quite common, as well as emblems of their repective professions. Thus *Herbasia* Clymene is represented with a basket of herbs; and *Eromenus,* a Greek word for beloved, gives his hand to his wife, and the word *amor* is also inscribed. A bushel signifies an Edile, &c.

Cinerary urns. Some are large enough to contain the whole body[e] because the practice of burning the dead was not very ancient. These urns of pottery are for the common people, and larger, because the bodies being imperfectly burnt, pieces of bone remained, or they contained the ashes of a whole family. Persons not rich, who had no mausolea, kept them in their houses, or upon *cippi,* which contained an inscription. Urns of metal belonged to persons of distinction. Each had a lamp and piece of money for Charon; more lamps of red common earth were placed in corners.[g]

[e] Plin. vii. 54. [f] Enc. [g] Pompeiana, 117.

Festoons of flowers. This ornament was certainly derived from the custom mentioned (p. 84), under Grecian tombs. Cuper supposes it to allude to the custom of adorning the tomb with flowers.[h] In the Egyptian mythology, flowers and branches are connected with the view of eternal life.[i]

Phenixes, denote the immortality of the soul.[j]

Fishes, on the tombs of the first Christians, from ΙΧΘΥΣ being the initials of Ιησους Χριστος Θεου Υιος Σωτηρ.[k]

Hands. Two held up by the side of a figure, or D. M. signify lifting up their hands in complaint for being taken off when young and innocent.[l]

Bucket or box held by the handle. Gaulish monuments.[m] These are considered as common symbols. There may be others particularly appropriate.

Epitaphs (see p. 88 Greek.) Plato says that they ought never to exceed four lines.[n] Women's tombs are always inscribed with the names of their husbands.[o] Sometimes the will of the defunct was insculped on the tomb.[p]

Stelés (see pp. 88, 91.) Square stones erected on monuments to bear the inscription. They were bought in the shops of the *Lapidarii,* ready prepared to receive the likeness of any one, for whom a monument was required. A piece of this sort remains in the Vatican. The heads are in block. Sometimes the tops of them are carved to represent heads, a lock of hair being twisted towards the front, which was quite flat. Upon this was probably painted a likeness of the person to whose memory it was placed. It appears, that when any one of the family died, a stele to his memory was added to the tomb.[q]

Bisellium.[r] A sofa for two persons was an honour decreed to certain individuals. It conferred the privilege of the best place at the public games, and other advantages.[s]

It would be impossible in a work like this to treat the subject at its full length ; but some matters which require illustration may be given. A Medusa's head between swans is Etruscan.—A pediment of a temple is a common frontispiece of a Greek monument. Long hair shows the same distinction. —Children are represented like adults, and boys of only ten months old ride on horseback.—A horse is seemingly a denotation of equestrian rank. Busts sometimes are specifically expressed to be portraits of the defunct.—An inverted letter in a name signifies a female; thus, C stood for *Caii,* Ɔ for *Caiæ.*—V on the same line a *prænomen,* but if smaller, or on one side, together with a Θ, it shows that the monument was made while the person was living ; also that the V denoted one to be alive, the Θ one dead.—*Cognatus* and *Cognata* mean a brother and sister-in-law.—A cross + stands for TI ; S for *suo,* &c. as in Siglaria, the books which decypher initials.

Triclinia. Courts with painted walls, and a dinner couch of stone, for keeping anniversaries, &c. They were not individual property.[t]

Stucco reliefs, low, were used by the ancients to give effect to those paintings which were intended to be left open to the air. The tombs in Asia Minor are thus embellished. Upon a sky-blue ground, figures sculped in very flat relief, were covered with minium. Indeed most low reliefs, not excepting those done under the eye of Phidias, in the Acropolis of Athens, were so finished, if not formed for that express purpose.[u]

Doors of marble, cut in panels turned on pivots, little more than three feet high and two feet nine inches wide.[x] Over some other doors is a niche, and above it an opening for light.[y] Some had wooden doors formed of bars in pale.[z]

[h] Pompeiana, 122. [i] Tomb of Psammis, 69. [j] Montf. Suppl. 531. [k] Nouv. Diplomat. [l] Montf. v. 59. [m] Id. Supp. 538. [n] Boissard, iv. 5. [o] Lubin. in Juven. 250. [p] Id. 639. [q] Enc. Pompeiana, 204. [r] A superb one is engraved, Pompeii, i. 268, another plainer, ii. 271.

[s] Pompeiana, 101. [t] Enc. Pompeiana, 100, pl. iv. [u] Id. 82. [x] Id. iii. [y] Ibid. [z] Id. pl. 5.

Letters of the inscriptions. For explanations of the Siglæ, reference must be made to Ursatus, Gerard, or other authors of Siglaria, which form large volumes. Fabretti observes, that the ancients put points at the end of words, sometimes after syllables, but never at the end of lines. They even divided the same word, as dum-taxat, ob-venerit. Of changes of letters, Fleetwood has a useful summary, which shall be here given literally. A for O, *dua*; Æ for oe, *Cœliæ*; Æ for e, *Funære*; Æ for æs, *Auctæs*; Æ for i, *Illæ*; Æ for vi, *paemento*; AI for æ, *Lucinai*; ATE for æ, *Bernaclate* (*sic*) for *Vernaculæ*; *Sofiati* for *Sophiæ*; B for v, *Inbicto*; B for d, *Bibentalium*; B for p, *Obtimo*; C for qu, *Coque*; and for g very often; D for t, *quodannis*; D for p, *Adtas*; E for ae, *ceterisque*; E for oe, *feminæ*; E for i, *soledas*; EU for u, *eutilitas*; EI for i, *tibei*; H for e, BHNHMHRHNTI, *Benemerenti* (for they used the Greek η, as well as other Greek letters, promiscuously with the Latin). H is sometimes added, as *harenato*; I for ii, as MAIS, the letter being lengthened upwards. I for oe, *Camina*; I for e, *Merita*; II for e, *Fiici*, *feci*; I for u, *Deposierunt*; K for c very often; O for u, *quojus*,—*erodita*; OI for u, *coiravit*; OU for u, *jouserunt*; for the ancients did not double the consonants. P for b, *apsenti*; Q for c, *pequnia*; S for t, *prosiliensium*; S for ss, *jusit*; T for d, *quot*; V for b, *vase*; U for o, *Epistularum*; U for e, *faciundo*; U for hu, *Umanarum*.

Fleetwood adds, that the age of the marble cannot be told by the form of the letters, and that the ancients did not regard accuracy in spelling or grammar. Thus we have *sing* for *sign*, *omnem jus*, &c.; in short "ipsa Augustei sæculi scribendi ratio multum diversa fuit et sæpe sui dissimilis."[a]

The numbers require types cast on purpose. See them in *Boissard*, *pars iii. p.* 31; and the *Siglaria*. In short, to decypher inscriptions may require vast labour and reference.

[a] Ep. Dedic

The following matters shall terminate this article:—

The Street of the Tombs at Pompeii has a fine effect. Burials by the road side were usual, because the families of the place had certain portions there allotted to them, by purchase, for the object intended. At Pompeii they are elegant structures. The Hypogæa, of which none are there apparent, seem to have suggested the fashion and construction of the mausolea above ground. The Greek *Hypogæa* were often divided into apartments like houses, with the exception that the walls were lined with *columbaria*, (pigeon holes or niches for holding the urns which contained the ashes of the dead under cremation), or even recesses for a whole corpse. Fabretti has given a curious specimen of one adapted to both purposes, copied by Montfaucon.

A monument at Corinth, and another at Pompeii (the tomb of Navoleia Tyche)[b] show that these apartments were intended for relatives who visited, and even at anniversaries held feasts there. The story of the Ephesian matron represents widows as resident there for some time after a husband's decease; and inscriptions show that tears were expected to be shed over the ashes of the dead, and to be mixed with aromatic spirits. These *lachrymatories* require explanation. The Psalmist mentions tears in bottles (*lachrymatories*), and for the purpose of receiving these tears (*not* in a lachrymatory) a hole was sometimes left in the cover of the urn. In Gruter, Rusticella Cytheris, after presuming that her husband would visit her tomb, and have her name inscribed, concludes with

"Et quicunque tuis humor (sic) labetur ocellis
Protinus inde meos defluat in cineres."[c]

and another epitaph says that Fusca, a mourning mother, had mingled her tears

[b] Engraved Pompeiana, i. pl. 5, β.

[c] "And whatever moisture falls from your eyes, let it fall from thence upon my ashes."

with *opobalsamum*.[d] These tears were shed over the ashes, for notwithstanding the Psalmist, Schoefflin, Paciandi, and others, contend that the phials called lachrymatores did not contain tears, only the liquid perfumes, used for moistening the funeral pile or ashes of the deceased.

The *urns* (as they are called by Montfaucon) in the most ancient monuments are shaped like boxes, with pyramidal covers; and, properly speaking, were such, seemingly of stone. In general the *urns (ollæ)* were round-bellied, of the form still to be seen at the British Museum, placed in mimic columbaria: some had points to fix them in the niches; others were flat-bottomed, to stand on the ground; and smaller urns in the family mausoleum were granted to domestics. Among the ashes enclosed in urns have been found crystal balls. One similar was discovered in the sepulchre of king Childeric, father of Clovis. It was an amulet, supposed to work miracles, &c. and well known in Druidical archæology, as the *Leice, Mænal,* or *Mædenhall Leice.* The *obrendaria* were larger urns. Some *urns* (or according to the plates, rather square blocks) are divided into compartments for reception of the ashes of distinct persons.[e] They seem to have appertained to inferior monuments, and to have been intended, perhaps, for the protection of urns put within them. Cremation became rare about the time of the Antonines, and therefore all these cinerary urns may be deemed older than that period. As cremation, to prevent mutilation of the corpse by enemies, was not general, however, until after the time of Sylla, the Etruscans, who were famous potters, used to make fictile coffins,[f] the *fictilia sarcophaga* of Gruter, and one *made of clay* has been discovered at York.[g] There were others also of stone parallelograms, of which one is engraved by Boissard.[h] Nero was buried in one of porphyry; and these sarcophagi, called also *solia*, were appropriated to persons of high rank.[i] In some mausolea there were recesses, as in Fabretti's plate, for the reception of a whole body. These were called *loculi*, which upon use were closed with marble, or terra cotta plastered, to prevent the escape of fœtid odours. The Roman vault at York was eight feet long, six feet high, and five feet broad. The top was covered with bricks one foot square, two feet and a half thick. The walls were of stone. In the vault was a sarcophagus, cut out of a single grit stone, and covered with another of blue flag, containing a skeleton. The head rested upon a step. At the north end of the vault was an aperture too small to have admitted the sarcophagus. It was carelessly closed with large stones. At each side of the skull was found a glass lachrymatory. Foggini observed, upon the covering of a sarcophagus at the Capitol, three cavities, one entirely hollow, supposed for the introduction of solid bodies, such as cakes, the other two for libations. But these coffins seem to have been different from those cinerary urns, the Greek οστοθηκαι and οστοδοχεια, the Latin *ossunaria*, which are short and broad, and always have covers. The *Naulon* or Charon's fare, came from the Egyptians (for it occurs in mummies); as did the custom of burying lamps, very rarely found in Grecian or Hetrurian monuments. It was a compliment paid to the images of idols, mentioned by the prophet Baruch and Herodotus, but it is presumed to be of later introduction into Roman sepulchres. A Salernitan inscription says, "May a golden earth cover his ashes, who has put a burning lamp into this tomb."[k] The Christians

[d] Montfaucon has spoiled this inscription (Guther. de sive Man. ii. 22), by omitting *eum* after *relicta*.

[e] Fabretti, Montfauc. &c. [f] Plin. v. 12.

[g] Archæolog. v. 225.

[h] Pars v. pl. 115. [i] Suet. Nero L. et not. Delph.

[k] Montfauc. Popery the Religion of Heathenism, pp. 14, 15.

adopted the practice; some lamps have even the monogram of Christ. In the interior of the tomb of Nævoleia Tyche at Pompeii, lamps were stored in a corner, ready to be put into urns as they were wanted.[l] This tomb is remarkable because it had an enclosure of painted and panelled walls, in the middle of which is a stone triclinium, or dinner bed,[m] surrounding a table, for the celebration of the anniversaries by surviving friends. An altar accompanies it, for propitiation of the Dii inferi.[n]

WELLS. The contour of ancient wells was of one entire stone, hollowed in the same form as round altars. This appears by many of marble, found at Herculaneum, and even upon a bas-relief of the Giustiniani gallery. The Greeks, but not the Romans, ornamented the brims of their wells with sculpture;[o] Soufflot says, that this form was general in all wells, and the sculpture very fine. These brims were but 1 foot 8 inches high; in consequence, the diameter of their mouths was only nine inches. Pullies were not used to draw the water; the wells were not deep, and the friction of cords appears upon the brim. Thus the Encyclopedists. Danaus is said to have first brought wells from Egypt into Greece.[p] There are found wells bored through rocks of immense depths,[q] some so shallow as to require only a bucket with a rope of twisted herbs.[r] The mouth was sometimes protected by a massive marble cylinder, or two pieces cramped together.[s] Sometimes the water was raised by a huge lever, great stones being a counterpoise to the other end.[t] The Kentish fashion of the Antlia, tread or crane-wheel, moved by men or asses, among the Goths by bears, walking inside, is ancient,[u] as well as cocks to fountains,[x] leaden and leathern pipes.[y]

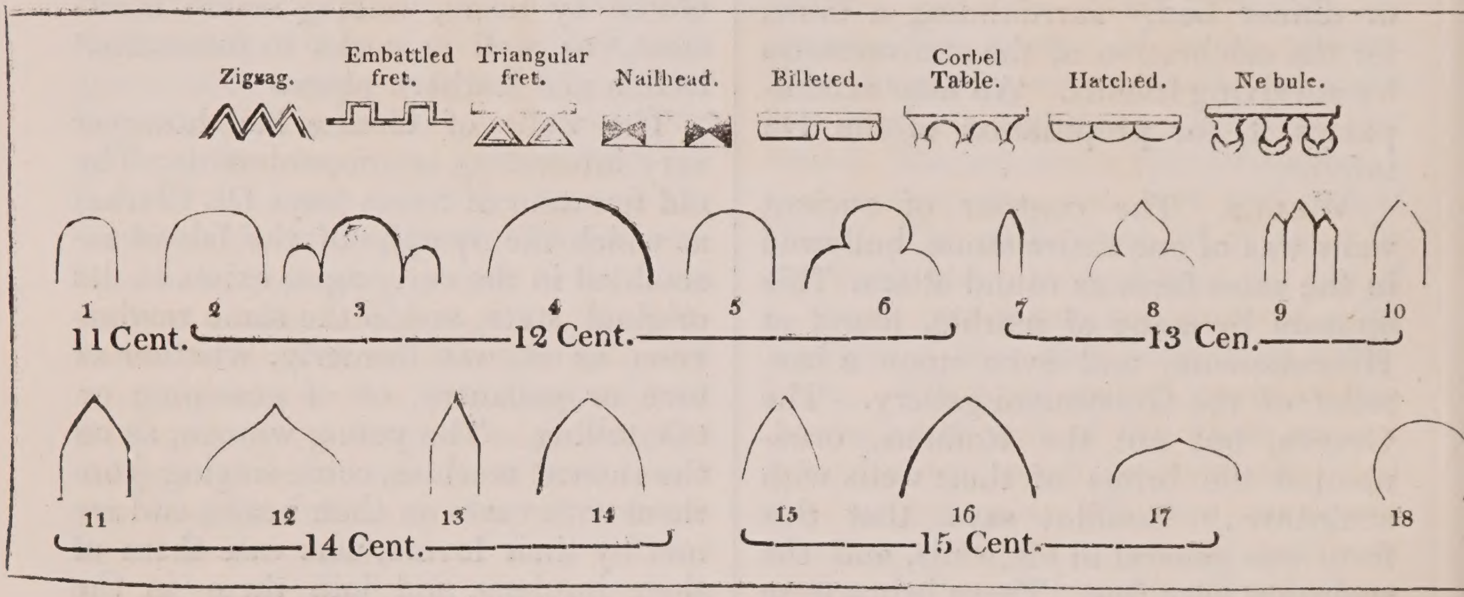
The wells of Greece had however very interesting accompaniments. The old fountain of Syros (says Dr. Clarke) at which the nymphs of the Island assembled in the early ages, exists in its original state, and is the same rendezvous as it was formerly, whether of love or gallantry, or of gossiping or tale-telling. The young women, as on the ancient marbles, come singing from them with vases on their heads, and are met by their lovers, who ease them of their burdens, and join them in the chorus. They also dance round the wells, the ancient *Callichorus*, accompanied with songs in honor of Ceres. This may explain the discovery of so many reliques of fine pottery in Greek wells.[z]

Some of the wells have an arch over them, and were descended by steps, from which fashion originated the conduit.

[l] Pompeiana, p. 117. [m] Pompeiana, pl. iv. [n] Classical Antiquities. [o] One is engr. Cayl. Rec. vi. pl. 58. n. 2. [p] Plin. vii. 56. [q] Clarke, ii. 109.

[r] Clarke, vi. 338. vii. 94. [s] Id. viii. 53. [t] Id. viii. 70. [u] Suet. 280, not. c. Olaus Magn. 191. [x] Montfauc. iii. 84. [y] Vitruv. Plin. v. c. 31, p. 86. [z] Clarke, vi. 153.

CHAPTER VI.

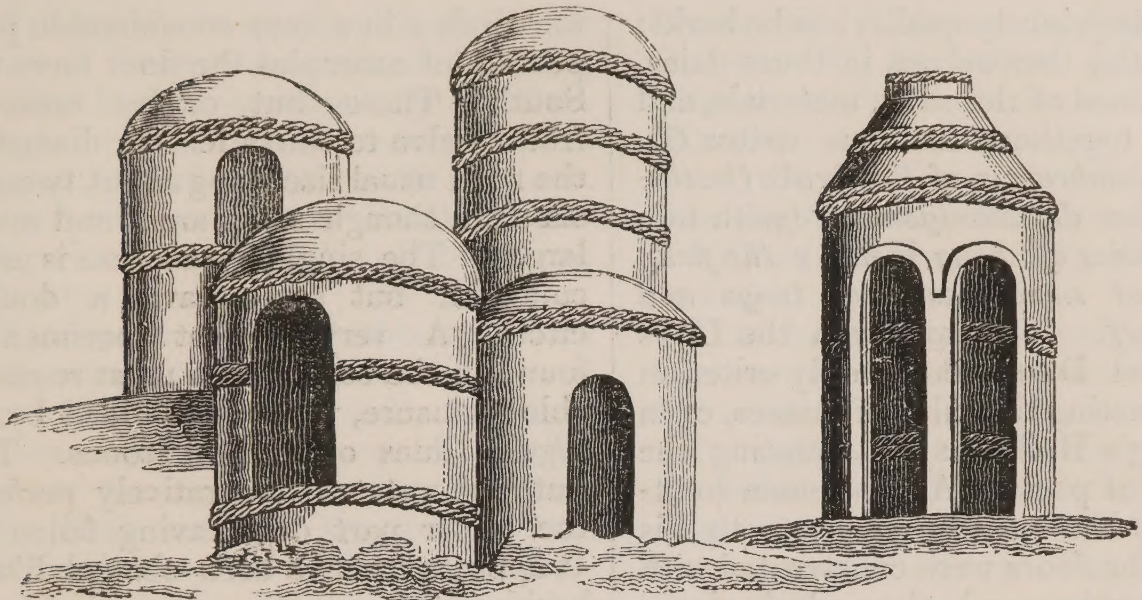


Gothic Architecture.—*The upper line contains all the Anglo-Saxon and Norman Mouldings which are distinguished by name. There are others not classified. The specimens are taken from Green's Worcester. The second and third compartments are the various forms of Gothic arches. Nos.* 1, 2, 3, 4, 5, 6, 8, 11, 12, 14, 16, *are from Lysons's Britannia (Cambridgeshire), in Ely. No.* 7 *is a lancet arch from Lysons's Envir. I.* 348, § *Merton Chancel. No.* 10 *is from the Tower of Durham Cathedral, taken from the plate in Hutchinson's Durham,* ii. 227. *No.* 13 *is an arch of the time of Edw.* III. *taken from Lysons's Gloucestershire Etchings. No.* 15 *is from a building of the date of Henry* VI. *No.* 17 *is an arch temp. Hen.* VII. *No.* 18 *is a horse-shoe arch, from Grose and Canterbury.**

ARCHITECTURE OF THE BRITONS, ANGLO-SAXONS, NORMANS, AND ENGLISH.

There are two periods in British Architecture: 1. the Cyclopean, before the arrival of the Romans, of which hereafter; 2. that after the civilization by Agricola.

* From 1065 to 1189, the Norman style represented by fig. 1. prevailed a little more than 124 years; no remains really known to be more than a few years before the Conquest.
From 1189 to 1307, the early English style (see fig. 7) prevailed.
From 1307 to 1377, the Decorated English (see figs. 10, 11.)
From 1377 to 1546, the Decorated English (see fig. 17.)



HOUSES OF THE BRITONS.

Diodorus Siculus speaks of the houses of the Britons as built of wood, the walls made of stakes and wattling, like hurdles, and thatched with either reeds or straw. [Wattled chimnies still occur in Wales.] Afterwards the dwellings were improved. Some set up strong stakes in the banks of earth, as well as large stones rudely laid on each other without mortar.[a] Strabo says, that the fashion was round, with a high pointed covering at top;[b] and Cæsar, that they resembled the Gaulish houses, and were only lighted by the door. That this was perfectly correct appears from the representations of them on the Antonine column,[c] where they are either cylinders, with an arched lofty entrance, single or double, or exact fac-similes of great tea-canisters in grocers' shops; the orifice, where the lid shuts, being, according to Henry,[d] for emission of smoke. The use of straw ropes as in the above specimen, is still retained in the Isles of Scilly.

"They drive large wooden pegs into the chinks between the stones, about a foot and a half from the top of the walls, and but a little distance from each other; having laid on a sufficient quantity of thatch, they bind it down with straw ropes fastened to the pegs before-mentioned, extending from the front to the back of the house, and intersected by ropes of the same material running from end to end; so that if the ropes hold the roof cannot be blown away without taking with it the top of the wall.[e]" Strutt says, that they were built at some distance from each other, not in streets, generally on the banks of a river for water, or in woods, &c. where forage might be found for the cattle. The prince chose the most convenient, and his followers erected theirs around, as well as stalls for the cattle. A ditch and mound of earth, or rampart, surrounded the whole.[f] Sammes, speaking of the first church of Glastonbury, speaks thus: "The walls of the church, according to Malmesbury, made of twigs, winded and twisted together, after the ancient custome, that King's palaces were used to be built. So the King of *Wales*, by name Heolus Wha, in the year of our Lord 940, built a house of white twigs, to retire into when he came a hunting into South Wales; therefore it was called Ty Guyn, that is the *White House*. For, to the end that it might be distinguished from vulgar buildings, he caused the twigs (accord

[a] Strutt's Horda, i. 5. [b] King's Munim. Ant. i. 14. [c] Engr. in Mont. Suppl. iii. v. 2, c. 8; and Brit. Monachism, p. 274. [d] Hist. Eng. ii. 114, seq.

[e] Woodley's Scilly, p. 165 [f] Chron of Engl i. 254.

ing to his princely quality) to be barkt; nay, castles themselves, in those daies, were framed of the same materials, and weaved together; for thus writes *Giraldus Cambrensis*, of *Pembroke Castle: Arnulphus de Montgomery* (saith he), *in the daies of King* HENRY *the first, built that small castle of twigs and slight turf.* It seems from the Laws of Howel Dhu that the only criterion for estimating the value of houses, even the King's Hall, was by counting the number of posts. A gentleman (matuchelwr) had usually six posts to his hall. The doors were constructed with wattled twigs and clay. Indeed the word *adcilaron*, to build, is composed of the particle *ad*, and *cilio*, alternare, to wattle together. Many years have not elapsed since all the cottages, and most of the small farmhouses in the higher parts of Montgomeryshire, were wattled only, even without an outer coat of plaister.[g] Such *reed houses* as these, we all along see in *Ireland*, and in many places in England.[h] Rowlands says,[i] that the British houses were generally in clusters of three or four, sometimes many, within a square court. Grimspound, Devonshire, within a circular inclosure, situated in a marsh, exhibits a fortified village of circular stone houses, and is described elsewhere. Specimens of these huts and dwellings are to be found in every part of Dartmoor, in a state generally very imperfect, the foundation stones and those forming the door jambs, being all, with few exceptions, that remain of these dwellings. The huts are circular, the stones are set on their edge, and placed closely together, so as to form a secure foundation for the superstructure, whether they were wattle,[k] turf, stone, or other material.

The foundation slabs above-mentioned generally stand from eighteen to thirty inches above the surface. The door-jambs in most cases higher, placed nearly at right angles to the outline of the circle; in a very considerable proportion of examples the door faces the South. These hut circles measure from twelve to thirty feet in diameter, the most usual size being about twenty-six feet, though some are found much larger. The single foundation is most common, but some have a double circle. A very perfect specimen is found in the corner of a most remarkable inclosure, which is divided by irregular lines of upright stones. The hut is in a state comparatively perfect, the upper part only having fallen in. It appears to have been shaped like a beehive, the wall being formed of large stones and turf, so placed as to terminate in a point. The circumference is twenty yards.

These huts have their counterparts still extant in the shealings of the Orkneys, some of which, composed of stone and turf, have the form of ovens or bee-hives, and others, with a base of stone, consisting of two circles within each other, have a superstructure of fir or pine poles, converging to a point, and covered with branches and heather. Both these kinds appear to have existed in Dartmoor. All these huts approach, with greater or less accuracy, to the circular form.

With very few exceptions these ancient dwellings are found in groups, either surrounded by rude inclosures, or unprovided with this protection. On the banks of the Walkham, near Merivale Bridge, is a very extensive village, containing huts of various dimensions, built on a hill sloping towards the south-west. This village or town, appears to have been of considerable importance, as there are found in it, the avenue, the cromlech, maen, and sacred circle. In this, as in many other villages on the moor, regard seems to have been had to a supply of water in the immediate vicinity; and, generally speaking, a preference appears to have been given to a south or south-western aspect.[l]

[g] Owen and Blakeway's Shrewsbury, i. 14.
[h] Britannia, p. 213. [i] Mona Antiq. 246.
[k] Junctæ cortice virgæ.—OVID.

[l] Rowe's Investigations in Dartmoor, pp. 15, 16.

From the contempt with which the Scots in Froissart treated conflagration of their houses, because they could reconstruct them at little or no expense, it may be inferred that the Britons, perpetually subject to intestine warfare, were satisfied with rude and cheap habitations.

The caves of the Druids were very rude, their houses without lime or mortar, and of as few and unwrought stones as possible, and capable of holding one person. These little dwellings were their sacred cells, to which the people resorted for divination, or decision of controversy, or petition, but not their family habitations, for these were large palaces.[m] Caves were winter habitations of the Britons,[n] and residences or places of protection for the Celtic Highlanders.[o] Fingal's Hall, an excavation, was occupied, at least during hunting seasons.[p]

As to the second period, the Romanized Britons, in the time of Constantine, were builders of the best description, and built houses, temples, courts, and market-places in the towns, with every Roman accompaniment of Mosaic pavements, saloons, and porticos.[q] We have a singular proof of this. Polybius notes, that the Gauls had no walled towns;[r] yet Gildas mentions town walls with grim idols in them.[s] Upon the old town walls of Rome are different figures of gods, men, and animals;[t] but they were converted into monsters by the Britons, because it was adverse to the principles of the Celtic religion to represent any of their gods in the human form.[u] Mr. Essex thinks, that the Britons might have used both baked and unbaked bricks as well as stone;[x] but before proceeding any further, it is fit to state, that the Roman art of building is said to have been lost in Britain through Constantius Chlorus drawing off, in the year 298, the artists and mechanicks to rebuild the cities in Gaul, and fortresses on the Rhine, nor was revived till 675, when Benedict Biscopius imported workmen to build his church at Wiremouth after the Roman manner.

That Architecture became extinct in this manner has been controverted, but the question is of little moment.

It appears, says Mr. Essex,[y] from the different kinds of masonry used in England, since the time that the Romans first settled here, that there was little difference between those which the Romans introduced, and those which were used by the Saxon and Norman builders, under the denomination of Roman work; and that these were used afterwards, with no other alterations than what were necessarily occasioned by the changes which were made in the style of Architecture at different periods, peculiarities arising from fashion excepted. The most ancient kind known among us, is that of *cement*[z] and tiles, used in the walls of Verulam, Colchester, and Chesterford, not mentioned by Vitruvius, and therefore subsequent to the time of Augustus. The *emplecton* of the Roman Architect occurs in the ancient church of St. Michael at Verulam, St. Alban's, and St. Botolph's Priory at Colchester; the *insertum* at Ely; the *pseudisomodum* at the same place and Kings' College Chapel; the *opus reticulatum* in frontons and filling of arches at Lincoln, Ely, Peterborough, Rochester, and other Norman buildings, but quite laid aside before the time of Henry III. *Herring-bone* work, of uncertain æra, is found so late as Edward I. The *riempiuta*, being in reality the *emplecton*, is frequent.

"Marble," says Mr. Essex, "does not appear to have been used in our buildings before the twelfth century, and to have been disused before the

[m] Borlase, 79, 150. [n] Henry's Gr. Brit. ii. 113. [o] Newte's Tour, p. 234. [p] Campbell's Journ. from Edinburgh, i. 179. [q] Turner's Anglo-Saxons, i. 223—225. ed. 3d. [r] B. ii. C. 2. [s] XV. Scriptores, 1, 2. [t] Boissard, pars iii. 19. [u] Borlase, p. 105. [x] Archæologia, iv. 84, 85.

[y] Archæologia, iv. 93—106. [z] By this term is understood all small stones used in filling up walls.

end of the reign of Edward III. It was brought from Petworth and from Purbeck. Mr. Essex, however, allows, that the Saxons might use marble for coffins and fonts; but adds, "that he does not find any mention of marble being used in churches, until after the Conquest, when in Henry the First's reign the choir of Canterbury Cathedral was paved with marble, and the walls which separated the choir from the porticos, composed of marble slabs."

These matters being premised, convenience seems to dictate the following division of the subject into Military Architecture, Ecclesiastical Architecture, and the construction of Private Edifices.

CASTLES, AND THEIR PARTS, ORIGIN, ÆRAS, AND STYLES.

Castles, origin of: only the fortifications of towns on a smaller scale.

Style, whence chiefly borrowed. The walls of Rome.[a]

High Walls. Castles, and Castellated Mansions, with only one entrance, as at Bolton, were said to require but half the garrison to watch and warde them;[b] and Froissart says, "the machines did very little mischief, for the castle was very high."[c]

Galleries all round. The walls of Rome [and those again from Tiryns, and Greek citadels].[a]

Loopholes for missiles.[a]

Towers, why round and higher than the walls. That the enemy who approached might oppose his side unprotected to the missiles, and the towers guard the wall and each other.[a]

Demi-bastions. Open within, that they might afford no protection to an enemy that had got inside.[a]

Towers, why capped. Because they might better hinder the effect of scaling ladders.[a]

Towers on the side of gateways. To protect them like arms.[a]

Recesses for the guard. Against bad and cold weather.[d]

Machicollations. To pour down stones and torches on the enemy, or water, if he attempted to burn the gates.[d] They were certainly known to the Romans as early as the reign of Titus, for there are, in the Herculaneum paintings, representations of walls and towers completely finished in this way.[e]

Gates cased with iron (as at Chepstow) or leather, to prevent being fired.[d]

Subterraneous passages, for sending out secret messengers, to end in a sewer, sandpits, church-vaults, or tombs.[f] See ch. x. § *Subterranean passages.*

Posterns, for the private ingress of messengers to the governors, without the knowledge of the family.[g] Instances occur where they have been made for mere temporary purposes.[h]

Ballia or *Baileys.* Instructions for building a castle show the uses of the inner and outer wards, "yt shalbe not onely able to receyve and lodge two hundred souldiours in tyme of warre, w^th^ all their horses in the myddle warde, but also in the utter ward therof releyve and harborowe all the ten'nts and inhabytantes of the said lordeshippe, w^th^ their goodes in tyme of nede."[i]

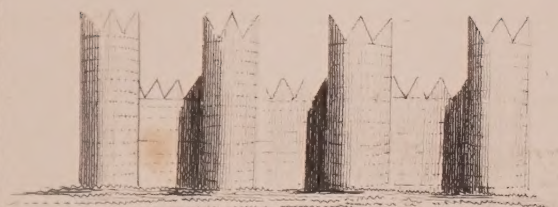
Secret places in the wall stopped only with chalk. For entrance in case the main gate should be occupied, and ingress that way be imprudent.[k]

Wickets. At the Tower of London, after the great gate was shut for the night, persons who had occasion to come in or out, used only *the little wicket,* where, *according to ancient custome,* two wardens shall stand on each side to view those that come in or out.[l]

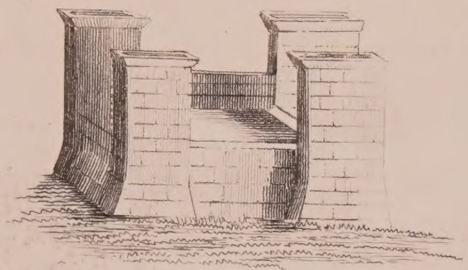
Keeps on a level. To be surrounded

[a] Alberti, f. lv. [b] Archæologia, xxi. p. 162.
[c] Froissart, ii. 82. ed. Johnes.

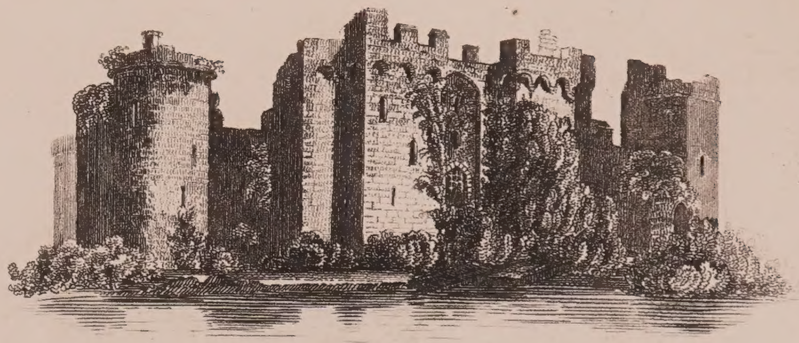
[d] Alberti. f. lv. [e] Knight upon Taste, 164. Pittor. d'Ercol. i. xlix. iii. xli. [f] Alberti, f. lxv.
[g] Ibid. lxii. [h] Archæologia, xxi. 189.
[i] Hodgson's Northumberland, [k] Alberti, f. lxv.
[l] Bayley's Tower of London, part ii. p. cx.



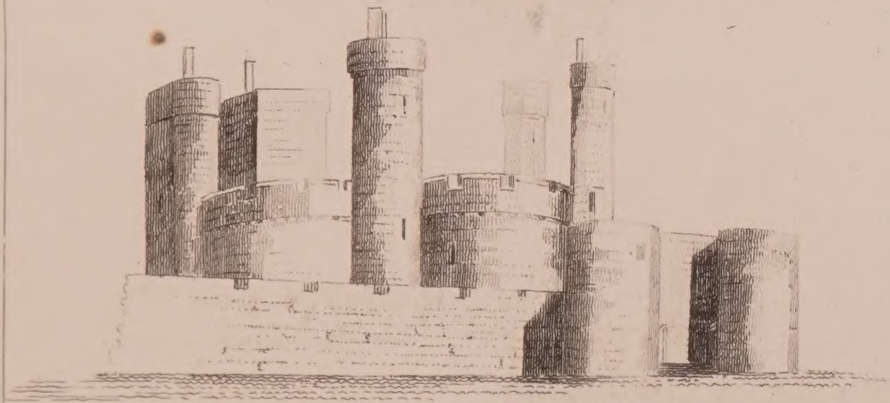
1. ANTIENT GREEK CASTLE. P. 103.



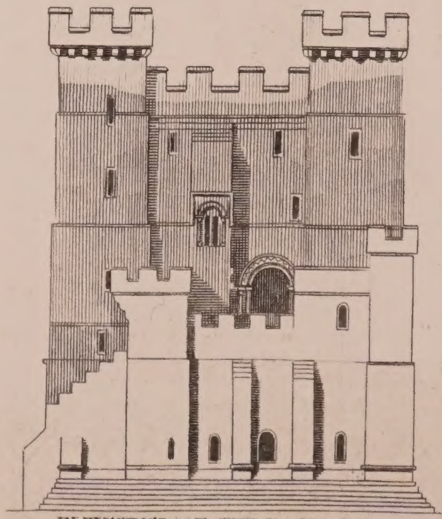
2. ROMAN CASTLE, P. 103.
(THE POMPEIAN BOILER)



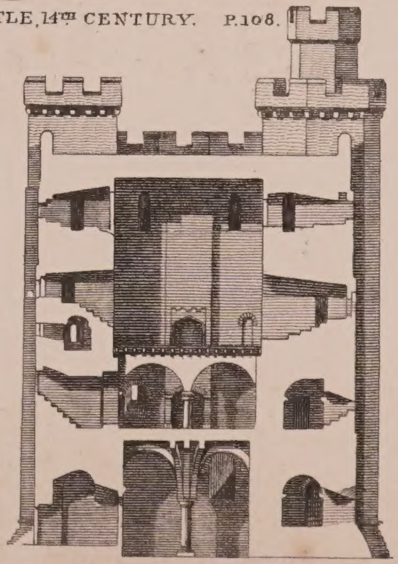
6. BODIAM CASTLE, 14TH CENTURY. P.108.



7. QUEENBOROUGH, TEMP. EDW. III. P.108.



ELEVATION OF THE EAST FRONT.



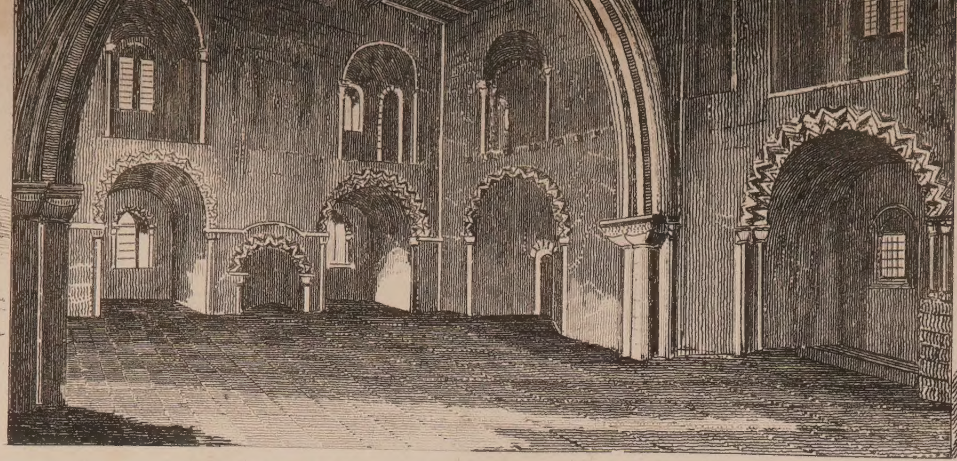
SECTION FROM N. TO S.

4. NORMAN KEEP (NEWCASTLE UPON TYNE) P.106.

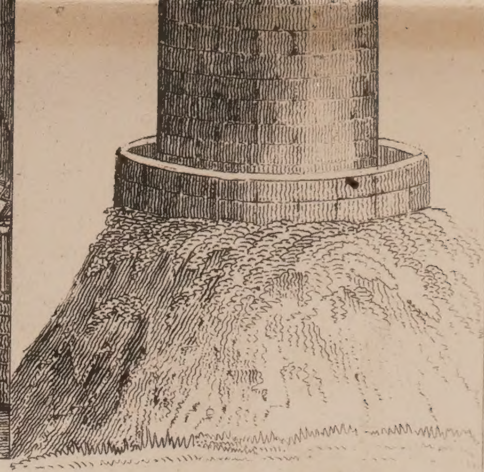




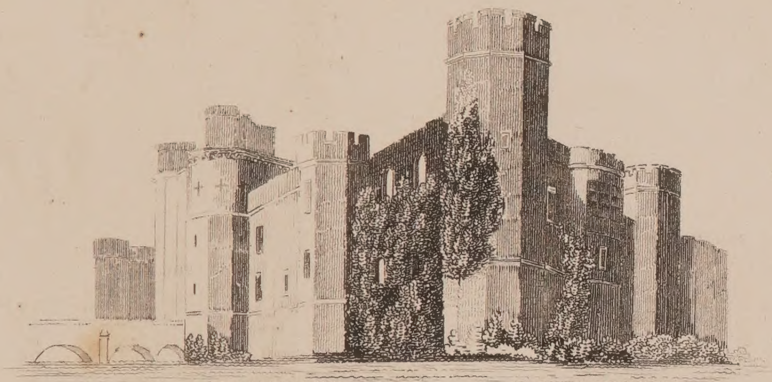
10. SCOTCH DUN, P. 112.



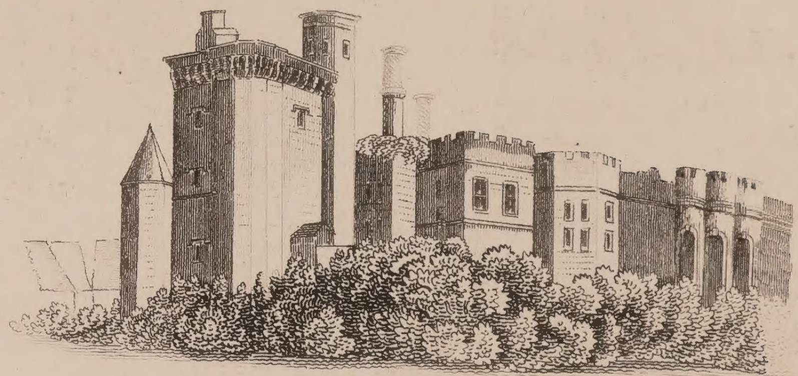
5. PRINCIPAL CHAMBER, HEDINGHAM KEEP, P. 106.



3. BRITISH KEEP (LAUNCESTON) P. 104.



8, HURSTMONCEAUX, 15TH CENTURY, P. 109.



9, THORNBURY 16TH CENTURY, P. 109.

J. Barnett fc

CASTELLATION.

Published by J. Nichols & Son, Feb. 1. 1839.

with a moat of running water, not stagnant, lest disease should ensue.[m]

Portcullises occur at Pompeii, &c.

Castellum. The Romans understood by the term, a village, reservoir of an aqueduct, but sometimes a fortress, which from Cæsar's frequent description of it was only an outpost to a camp. *Liv. Dec. iv.*

Asiatick Castles. Hyrcanus in the year 187 A. C. built a stone castle, entirely of white stone to the very roof, and had animals of a prodigious magnitude engraven upon it, and also encompassed it with a great and deep canal of water. He also made caves of many furlongs in length, by hollowing a rock in which he made rooms for feasting, living, and sleeping in, but the entrance not wider than for one person to enter at a time. He introduced a vast quantity of water into the court.[n]

Greek Castles. Dr. Clarke, from a coin found in Macedonia, has engraved the castle to be found in the plate (fig. 1.) It consisted of a wall with towers and serrated battlements, of which a specimen may be seen in Denon's print of the ruins of Alexandria. Sir William Gell describes a very perfect ancient Greek castle. The entrance is on the side most distant from the road. The plan is nearly square, having on the N. E. angle a quadrangular, at each of the others a circular tower. A fourth round one defended the gate in the centre of the S. W. side. Here, as in other Greek castles, there was an outer and an inner gate, with an interval between them. The passage did not lead directly into the heart of the fortress; but ran parallel to the curtain for some paces before it turned towards the interior. In the tower of another, situated upon some high cliffs above the town, Dr. Clarke saw a fountain. Thus the Greek castle in a general view assimilated our own.[o]

Roman-British Castles. A utensil intended for holding boiling water is manifestly formed from the pattern of a castle; and is remarkably similar to that of Colchester (fig. 2.) The castles of the Saxon shore were built before the legions left Britain; and afterwards Colchester was one of the Anglo-Saxon forts, which watched three important rivers. The round corner tower is an alteration, as is probably the whole of the interior; and it is said (*i. e.* under the presumption that it was Norman), that there is a rampart of earth, thrown upon a wall of greater antiquity than the castle. This cannot be admitted, for it abounds with Roman work, as distinct as the walls of Verulam. Henry of Huntingdon says, that the Empress Helena was reported to have walled Colchester.[p] Limme or Lime-hill in Kent, where was a castle of the Saxon shore, Leland calls a strong fort of the Britons, "with old walls made of Briton bricks, very large and great flynt set together, almost indissoluble, with morters made of small pebble." It is apparently another relick of a Roman castle. That both these might be mistaken for original Norman structures is very natural, for such edifices very much resemble the forts of Justinian, which seem to have consisted only of a stone or brick tower in the midst of a square or circular area, which was surrounded by a wall and ditch.[q]

British Castles. Gildas mentions strong, fortified, very tall houses, built upon the top of a hill or mount (ex edito), and Nennius *arces,* with gates and castles, both of brick and stone. Sir R. C. Hoare discriminates two styles, the *first,* a steep hill terrassed, with excavations, surrounded by an inclosure of loose stones; on the top a square or round fort—a style very similar to that of the Irish Rath. The *second style* consists of stones cemented by mortar; also an eminent situation, generally an outwork, and an artificial mount of earth for a citadel. The spe-

[m] Alberti, f. lxiv. b. [n] Joseph. b. xii. c. 4.
[o] Clarke, vol. ii. Denon. pl···· Gell's Argolis, p. 99. Clarke, ii. 202.

[p] Scriptor, p. Bed. 176 a. [q] Pompeiana, §. Frontispiece. Turner's Anglo-Saxons, i. 207, 329. Britton's Architect. Antiq. i. 2—4. Gibbon, C. 40. vii. 127. See also vii. 140. Mr Essex, in, Archæolog. iv. 93—106, Selden, Tit.H ss 137,

cimens of the *first* style are *Dinas Emrys*, *Cairn Madryn*, *Corndochen*, *Crug-howell*, &c. but the finest is *Trer Caeri*, or the town of fortresses, in Caernarvonshire, near *Nant-y-Gwyrtheyn*, or Vortigern's valley, unquestionably the retreat of that prince. The accessible side is defended by three walls. The second has the grand entrance, and in one part points up to the third wall, which runs round the edge of the summit. The second wall unites with the first, which runs into a point, returns, and gains the height on an inaccessible part. About the middle of the area, is a square place, secured with stones, a sort of prætorium, surrounded with two rows of cells of different forms; some circular, fifteen feet diameter; the oblong, thirty feet long, with long entrances, regularly faced with stone. The upper wall was in many places fifteen feet high on the outside, and often sixteen feet broad, consisting of two parallel and contiguous parts, one serving for a parapet to the other. The Keep in the plate (fig. 3) is taken from Launceston, which Mr. King admits to be British.[r]

Anglo-Saxon Castles. Asser, contemporary with Alfred, says, that this king made a castle at *Athelney;* and Wallingford calls it *munitiorem arcem*. It is now *Borough Bridge*, engraved in Grose, and the author has purposely surveyed it. It is a terrassed hill, with a river at the foot; for, says *Asser Menevensis*, unless water was near, a castle was not deemed tenable. The same author says that the royal officers took refuge in *Kenwith Castle*, though wholly unfortified except by walls. It was only accessible on the east. Anglo-Saxon keeps stood on the wall of the castle area. Dudley Castle, mentioned in Domesday Book, is a fine specimen, as the ground-plan shows, of an Anglo-Saxon castle. The keep is built upon the highest ground; and inside of an ample connected circuit are placed the various necessary buildings. There is not court within court, or even one larger square with angular and intermediate towers, but there is a strong keep with an enclosure annexed, lined with offices, as kitchens, stables, &c. &c.[s] *Coningsborough* in Yorkshire, beautifully engraved by Britton, once belonging to Harold, and a royal British city, Mr. King thinks a fine specimen of an Anglo-Saxon Keep. It has the character of that of Launceston, with more slenderness and elevation. It is a lofty round tower, divided and strengthened by six great square buttresses, so expanding as to give greater strength to the base. The ascent to the door, a great height from the bottom, is direct by a steep flight of stone steps as at Dudley. The floor is on a level with the door, and in the middle is a hole, opening into a noisome dungeon of vast depth; at the bottom is a well. Above were two other floors; to each a fire-place, and the chimney-pieces, supported by capitals, yet remain. A gallery, within the wall, runs round the building. Buttresses are not deemed parts of Anglo-Saxon Architecture; but as the baldness of blank wall is unsightly, and buttresses might preserve the strength, should the wall *set*, so these might have been additions of Earl Warren. Corfe and Sturminster were unquestionably Anglo-Saxon palaces; and the keep of the former is called Edgar's Tower. It is high and square with flat buttresses, both angular and intermediate. The windows above, with the old Anglo-Saxon fondness for *Solaria*, or light *upper* rooms, common in their houses, are numerous.[t]

We may therefore venture to think, that a round or square tower-keep, not so broad and wide, but full as lofty, as the Norman, ascended by a direct flight of steps in front, is, as Mr. King presumes, Anglo-Saxon; besides, there is a rudeness of structure and difference of

[r] XV. Script. Hoare's Giraldus, ii. 402. Gough's Camd. ii. 553.

[s] Booker's Dudley Castle, p. 28.

[t] Dugd. Monast. i. 10. ed. 1.—Camd. Script. 10. XV. Scriptor. 167, 951.—Gough's Camd. iii. 32.—Grose, vi. 87.—King on Castles. Archæol. vi.—Grose, ii. 75.—Dec. Script. 750.

interior from the Norman. The latter are broader, larger, and much more complex and artificial; and besides, have a side-long ascent, a measure deemed of such importance in aiding the strength of the building, that it appears to have been added, as at Godrich, in Herefordshire, to Anglo-Saxon Keeps.

Finally, in nineteen castles historically proved to have been of the British or Anglo-Saxon æra, the keep stands upon a tumulus, a circumstance which does not occur in one of the Norman æra, if we examine the ninety castles engraved by Woolnoth.

Danish Castles. These, Mr. King says, are round keeps upon conical hills, like the British (*see the Plate, fig.* 3). He is supported by those in Ireland. Dr. Ledwich says, the Danish forts were of clay, lime, or stone. The *fossatum* was generally a conical rising ground. The first entrenchment was made round the top, and the earth thrown round the hill. These swelled its circumference, and enlarged its base. By working these the ditches were more easily made, and the ramparts became more high and precipitous. The walled castles, being of lime and stone, are distinguished from the *fossata*, and being called *nests* by the natives, may have been high circular buildings. Mallet says, their fortresses were only rude castles, situate on the summits of rocks, and rendered inaccessible by thick misshapen walls, which run winding round them, in which they secured the women, &c. On the side of the fort which was lowest, they raised terraces and artificial banks. This coincides with snail-mount walls, and some forts in Scotland. Olaus Wormius does not oppose this. It only appears, that they fortified places with mere earthen ramparts, surmounted by wooden towers and walls, on account of mere temporary occupation. Promontories and fit places were chosen by the Danes.[i]

[i] Archæologia, vi. 267. Coll. Reb. Hyb. n. vi. p. 126. North. Antiq. Monum. Danic. 56.

Norman Castles. The simple rude tower of the Anglo-Saxon is, besides interior additions, enlarged and improved into a *Gundulf Keep, i. e.* a resemblance of that of Rochester, built by Gundulf, bishop of that see, an eminent architect in the reigns of the Conqueror and William Rufus. This keep is an interesting model of fabricks of the sort, and is thus perspicuously illustrated by Mr. King.

Entrance. This, neither here nor in other Norman castles, is upon the ground, but at a great height. It was entered by a grand staircase, which went partly round two of the outside fronts of the castle, and ended in a grand portal, before which was a draw-bridge. To enter, the following progress was indispensable:—*First,* you passed the draw-bridge, and a gate about the middle of the staircase, to arrive at the portal.—*Secondly,* upon arriving there you found it merely the entrance of a small annexed tower; the whole of which latter might be demolished without important injury to the body of the castle. This tower was for the guard.—*Thirdly,* within this tower was a sort of vestibule; and from thence was a second entrance (the real entrance of the keep) through a second portal, placed in the thickness of the walls. Both the first and second portals were each defended by a portcullis and pair of gates; so that there were *three* strong gates to be forced, and two portcullises to be destroyed, before even this entrance could be gained. In the thickness of the wall were two niches, besides the second portal, for wardours or centinels. Besides this, one other entrance was a small sally-port, ascended only by a moveable ladder, which had no communication with the floor above, except by a small winding staircase, that one man could easily defend, from its narrowness and form. Besides, it had strong doors.

Ground-floor. No windows at all; and very few loop-holes, and those so constructed, that nothing thrown in

could reach further than the bottom of the arch.

First-floor. No windows within the tower itself, only loop-holes.

Second-floor. Windows so high in the apartments, that no weapon could be shot into the room to do hurt.

On the floor where was the principal entrance, there were no windows nor lights whatever, not even loop-holes on the same side as the entrance and top of the staircase; because they would have been too much exposed to an enemy, who had atchieved the steps and was attacking the portal.

In the vestibule, indeed, are large windows, Mr. King thinks, because the place was of no importance in a siege; but this opinion seems to be untenable. A full command of view was here indispensable; and that this was the object, may be inferred from the loop-holes and windows being in an inverted order to what they are in the great one; and from the vestibule being immediately over the dungeon; so that any attempt at attack, escape, or rescue, would be detected.

On the *third story,* where are the rooms of state, is a gallery within the walls, for conveyance of orders. Mr. King notices a stone arch and false portals, a round angular tower, and an affected appearance of weakness in the small square tower and vestibule, as deceptions to mislead the enemy. [This is very questionable, for such expedients do not occur in all castles of the æra, and, if usual, must have been too well known to mislead the enemy.]

The *lower apartments* were destined for the stores. The dungeon, from the ground floor of the great tower, was descended by a steep narrow staircase. It had no windows; and the only cavity for admitting air was a trap-door in the vestibule. A gutter carries off water from the floor, which is made sloping to it. There are square wells made in the walls, and opening at bottom into arches, for the conveyance of stores, beams, &c. above. Flues were cut through the walls for conveyance of information. There was a well within the very middle of the partition wall for water. It was also made to go through the whole wall, from the bottom of the tower up to the very leads; and on every floor were small arches in the wall, forming a communication between the pipe of the wall and the several apartments; so that by a pulley water was communicated every where. The fire-places are semicircular arches; the chimnies a sloping cone, ending in loop-holes. The sinks are similar cones, but ending sideways to prevent the admission of weapons. The great state-rooms are three; the two principal, for light and air, separated only by large arches, open at top, but with a partition wall beneath for hanging the arras.[k]

Newcastle, another fine specimen, is similar. The kitchen appears on the outside of the wall, and forms a square projection ending abruptly. A remarkable pillar, from which arches branched out very beautifully on each side, inclosed a pipe, which conducted water from the well.[l]

Hedingham Keep, of the same æra, is in excellent preservation. The interior story, represented in the *Plate of ancient Castles,* is called the Hall of Audience, or Ceremony; but the fact is, that in the first castles there was no such distinct building as a hall; and this appears to have been its substitute, as a general common room; for which purpose a gallery of communication goes around it, and there are recesses for seats. The great arch was not simply intended for dividing the room by means of hangings, but for supplying strength, because, says Grose, engines of immense weight for ejecting missiles were placed on the roof, which sometimes had also double rafters. The windows above were for reconnoissance. In short, in the Norman keep, there appear to have been three stories; the lowest for stores, the

[k] Archæologia, vi. 368, seq. Grose, iii. 94.

[l] Brand's Newcastle, i. 143—176.

second for a general room, and the upper, or *Solarium*, for the family.[m]

Twelfth Century. The usual attack of castles was by mining, and assailants working below in the ditch upon the walls by pick-axes, under the protection of others, covering the operators with shields, and archers shooting at the besieged upon the walls. To impede these, an improvement was suggested; that of enlarging the base. The extreme inconvenience of including the offices of a large establishment in the narrow dimensions of a single tower, rendered it either habitable only as a temporary thing under warfare, or with adjuncts. Robert Fitzharding, founder of Berkeley, lived at Bristol; but his son, who resided upon the barony, added to the keep, not towers, but offices, as kitchens, suites of rooms, &c. Accordingly, an old poem of this age, quoted by Warton, says they consist of a ditch or moat; the barbicans, or watch-towers upon the outer walls, the outer bailey or yard, then the building with the hall, kitchen, &c.; the inner bailey or court, the keep or high tower, with its well, dungeon, and evidence or muniment room; terras walk, going round the building; among the most common appendages, a straight bowling alley. This description accords with Berkeley; and exhibits, in addition to the simple Norman keep and bailey, a continuous range of buildings and offices, at Berkeley of the form of a horse-shoe. There are no walls with towers; only the barbican and demibastions. The ascent to the keep is side-long.[n]

Hitherto the test of castles is reduced to a simple standard; the lofty commanding character of the keep, and the mere addition of low walls and buildings. A castle of this kind is well exhibited by Grose, in his *Military Antiquities, § Fortifications, Pl. I.*

[m] Hedingham is finely engraved in Vetusta Monumenta, iii.; Britton's Architect. Antiq. iii. 27, 28. Antiq. Itiner. Grose. [n] Warton's Poetry, i. 84.

Thirteenth Century. The Normans, says Strutt, defended the base-court from the keep; but a defence from many towers must be better than from one. Accordingly, in 1190, towers are ordered to be annexed to the walls of Paris; and in 1241 lofty towers and double walls occur. The garrison, after defending the walls, upon their demolition fled to the keep. To augment the fortifications, therefore, so that various towers became keeps, was, in fact, a desideratum. Accordingly, in this century old keeps were surrounded with a court of high walls, furnished with angular towers; and, where a castle was newly founded, one of the corner towers, as at Wilton, in Herefordshire, built in the reign of Stephen, was made of the strength and fashion of a keep. This style, which obtained from the middle of the twelfth to that of the thirteenth century, *viz.* a square with towers at the corners, sometimes including an old keep, was enlarged into high walls, with numerous towers and turrets; such as are the castles of Caernarvon and Conway, erected by Edw. I. Accordingly, in the end of the 13th century, the characteristics alter from a lofty commanding keep, which designates the whole as an object of import, to *a large and conspicuous tower, commonly at an angle, from greater command* every way; and to numerous high turrets and towers, with lofty walls between, all one whole building as to external aspect, not of disjunct parts, as the Anglo-Saxon and Norman castles. The outer walls, too, are quite high. In short, the whole castle is a Keep, expanded into a walled and towered court; and the great arched common-room disappears, for the better substitute of a distinct magnificent hall. At Chepstow, the old keep seems to have been destroyed, in order to form a room of this kind; nor is there any memorial of a hall at Berkeley before the reign of Edw. III. It is not said that this is the precise æra of the appearance of halls, only that they are not coeval with the Norman keep.

Their situation is opposite the gate-house.[o]

Fourteenth Century. In this æra three styles appear: 1, the Quadrangular; 2, the Rounded; 3, the Castellated Mansion. The first style is a square court, with angular towers and machicollated gateways, sometimes flanked by slender round towers. Thus Lumley built, in 1389, Hilton, Bodenham (*see the Plate of ancient Castles*), and others. The second style consists of low round keeps, semicircular walls, and round tower. Mr. King says, that the low flat keep of Windsor was found there 18 Edw. III. by William of Wickham; but as others occur at Leeds, in Kent, also built by William, and again at Queenborough, which the same king newly built in 1361, they may be justly considered as fashions of the æra. Grose has engraved Queenborough from a drawing of it by Hollar. It contained a walled outer bailey, embattled, but with only two round towers to flank the entrance. The keep consisted of four tall slender round towers; to one of which, and perhaps to another, was annexed a square tower. The spaces between the towers were semi-circular, or demi-bastional, half their height. Of the third style, or Castellated Mansions, soon.[p]

Fifteenth Century. The general characteristick is lightness, slender machicollated towers. So *Caistor*, in Norfolk; but most edifices of this æra are

CASTELLATED MANSIONS. Edward III. completed the idea of the Palace, and that of the mere castle began to be lost. Soon afterwards succeeded the spacious hospitable mansion, embattled only for ornament, and containing vast combinations of ill-matched rooms, as if they had been made at various times, and by chance. Parts of the castle are still preserved. Thus Mr. Britton. In the Roman' d'Alexandre, in the Bodleian Library, are numerous representations of the first castellated mansions. They are like Beverstone, in Gloucestershire, built in the time of Edw. III. and engraved in Grose. They have a mixed character of a keep and house; have angular demi-towers square, the faces diagonal to the building, like the buttresses of church-towers, and differ from the castle in having pine-end roofs. They stand within a moat, and have towered gateways. Hurstmonceaux, and the Oxford College, are in the superior style of the next century, full of turrets, ornamented windows, and pinnacles; the whole upon a larger and more ecclesiastical scale; but neither had any other origin than the single castle, which in its turn grew out of a Gundulf keep by amplification.[q]

The history of these changes of fashion is thus given by Mr. Dallaway.

Marked alterations of style commenced about the reign of Edw. IV. [1419—1467]. Those castles, which were created in preceding ages, after they had ceased to be entirely military in their plan and dimensions, had also a spacious court accommodated to the purpose of domestick habitations, and consisted of large, and even splendid apartments. As the necessity of defence and seclusion abated with the exigences of the times, the palaces and great manor-houses were constructed with more ornaments. These were ingrafted upon, or mixed with the ancient military manner of building. Towers placed at the angles were retained, but now were richly parapeted and embattled. Superb portals and gateways rose from the centre, wide windows were perforated through the external side walls, and the projecting, or bay windows, were worked into forms of most capricious embellishment. About the middle of the time of Edw. IV. (1419—1467) a particular invention of civil architecture appears

[o] Ducange, v. Tornella. M. Paris, 504. Decem Scriptores, 623. [p] Hutchinson's Durham, ii. 399. Grose, iii. 58, 90. Philipot's Vill. Cantian. 212, &c.

[q] Britton's Architect. Antiq. ii. 77. Grose.

to have been commenced in Burgundy, of which the earliest existing is the palace at Dijon; and a fine specimen is the Maison de Plaisance, at Rouen. This style was brought from France to England, having been, according to Speed, introduced from thence by Hen. VII. when Earl of Richmond, and Bishop Foxe.

The Burgundian may therefore be considered as the true prototype of the Tudor style, and as being confined to the two first reigns of that dynasty. However this may be, it occasionally occurs in the age of Edw. III.[r]

Henry VIII. chiefly added a gate-house of approach with turrets and pediments, besides large apartments with external ornaments to parts already built, as at Windsor, Whitehall, and Hunsden, and imitated the fashion in their houses.

A very principal innovation of the early Tudor style, was the introduction of gate-houses, bay-windows, and quadrangular areas, of which castles constructed for defence could not admit. The Greco-Gothic, or mixed Roman and Gothic, was introduced by John of Padua, in the time of Henry the Eighth, and lasted till late in the reign of James the First.[s]

Hurstmonceaux, in Sussex, built temp. Hen. VI. by Sir Rog. Fiennes, is a complete representation of a Castellated Mansion. The external aspect of this fine edifice is a square, with towers angular and intermediate, the tops of the latter parallel with the battlements. The gate-house is flanked by two turrets, behind which, from the inner angles, rise two higher, apparently to command the leads. The castle encloses three courts, one large and two small. The entrance is on the S. front, through the great gate-house, which leads into a court with cloisters [for barracks, as at Thornbury, and shelter of persons taking refuge]. On the N. [opposite the gate-house, as usual] is a very large hall, the fire-place in the middle of the room, and the butteries at the lower end. The roof has wooden springers, resembling those of the Bodleian Library in Oxford. The three best apartments lie at the upper end of the hall, contiguous, beyond which is the chapel and other rooms. Thus the grand dwelling-place lay between the hall and chapel, from obvious convenience. The great stairs, which are beyond the hall, fill an area of 40 feet square. The kitchen to the West, beyond the staircase, is large, and like the hall and chapel rises to the upper story. The oven in the bakehouse is 14 feet diameter.[t] The left side of the South front is occupied by a long waste room, like a gallery, which seems, says Grose, to have been intended for a stable during a siege [more probably for stores]. Underneath the Eastern corner tower in the same front, is an octagonal room, formerly the prison, *in the midst of which is a stone post with a large chain*, and in one of the corners of the room *a door into a privy*. The chambers on this floor are sufficient to lodge a garrison, and one is bewildered upon fortification principles by different galleries which lead to them; in every one of the windows is painted the alant, or wolf-dog, the ancient supporters of the family of Fynes. Many private winding staircases, curiously constructed in brickwork, without any timber, communicate with these galleries. It is entirely built of brick, with copings, &c. of stone, and is one of the oldest and completest brick buildings in England.[u]

Sixteenth Century. The castle adapted to residence and war, occurs at Thornbury in Gloucestershire, built by Edward Duke of Buckingham, beheaded by Henry VIII. The range of apartments is affixed to a strong tower, at one end, which flanks and protects them. Before these can be reached, a large court filled with barracks and loopholes must be carried.

[r] Observ. on Magd. Coll. Ox. p. 52.

[s] Dallaway's Walpole, i 215, 222, 227, 327, &c.

[t] The usual size; see Bibl. Topogr. Brit. vii. 234.

[u] Grose, v. 151. Gough, i. 202.

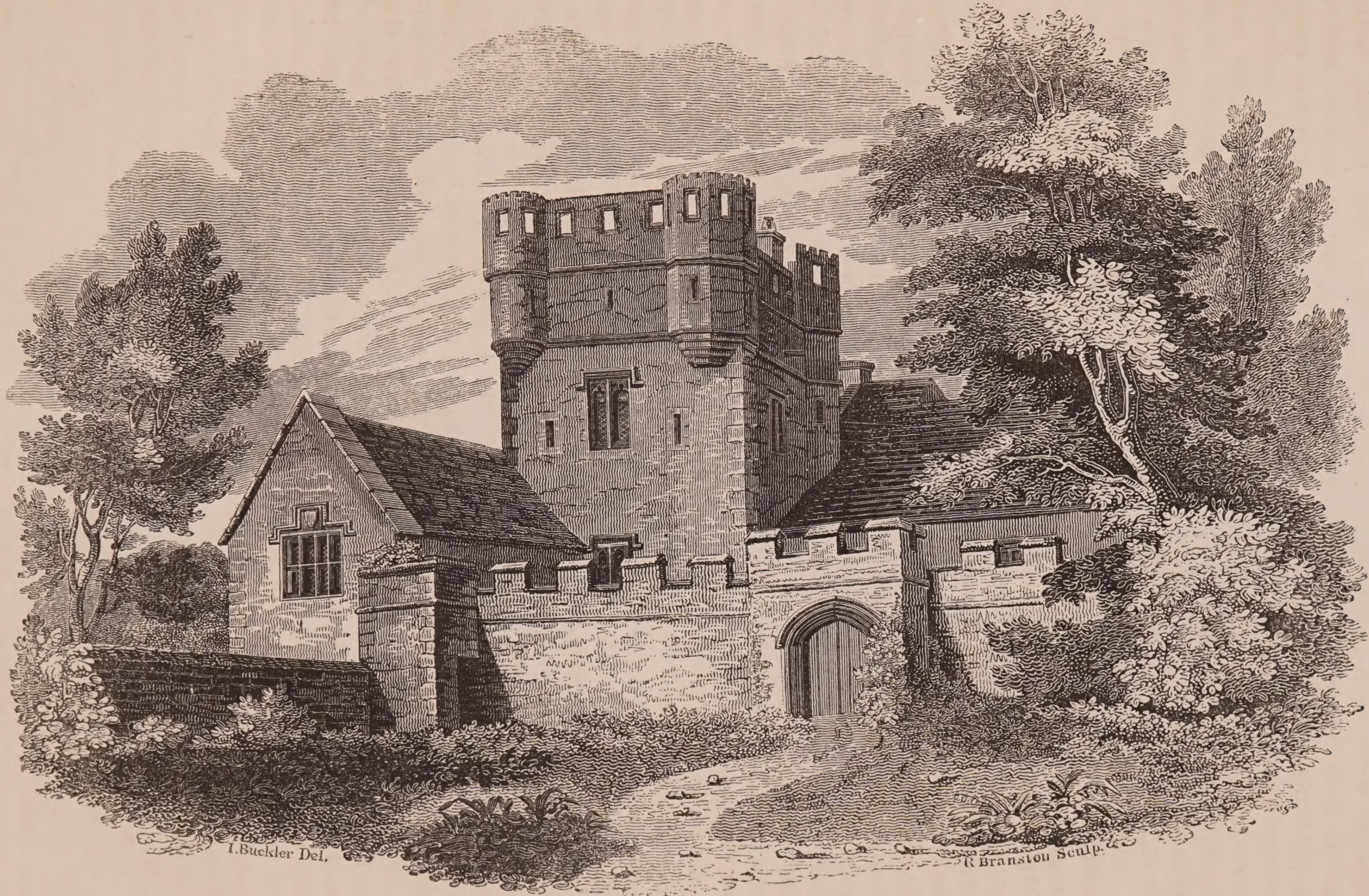
No classification of castles can be formed from the ground plan. Caerlaverock was a triangle. Places with a narrow entrance[x] and inexpugnable sites[y] were preferred; but castles were situated even among marshes.[z] Strutt says,[a] that Norman differed from Anglo-Saxon Castles, by the keep in the former communicating by a bridge. The fact is, that castles were divided into single, double, or treble, according to the ditches;[b] and these ditches of course regulated the number of bridges.

High artificial mounts are not indispensable groundworks of Norman keeps, nor of any castles at any time. The interior economy of them in general was this. The gate-house had sometimes no less than three gates and two portcullises; a passage being hollowed in the wall for the porter; which passage had two chinks, one outside the exterior gate, the other within. Thus the visitor delivered his first message between the drawbridge and gate; or, if he was admitted beyond, he stayed between the two gates, till permission was given him to enter the castle.[c] Above the gateway was the guard-room, with a windlass for winding up the portcullis; and beneath it, a dungeon for imprisoning offenders.[d] From the gate-house, a communication, within the wall, only wide enough for one man to pass, went round the whole fabrick. Opposite to the gate-house was the hall, which was devoted to the officers of the household, and at Ragland communicated with a parlour, the dining-room, which the family and their visitors used, butteries, cellar, &c.; having also on one side of it a long gallery for promenades and views, an addition, of which see under "HOUSES."[e] From a minute description of Caister Castle, co. Norfolk, it appears that the bed-rooms were very numerous, most of them without chairs or drawers; and those for the family with sitting-rooms united, while the household had bed-rooms only; the lowest servants sleeping in the offices devoted to their respective avocations. One for a son-in-law contained a running bed for a servant. An inner chamber over the gates contained, besides a bed, a meat-cupboard; because, as may be presumed, the watch or guard was not to leave it on any occasion; for which reason it had also a joined stool, i. e. a close-stool. The master appears to have had annexed to his bed-room a with-draughte, (i. e. a withdrawing-room, or sitting-room,) furnished with "ii lytell bellys" for summoning servants; a folding table, (i. e. one with leaves,) and a long chair and a brass chandelier, ["i hanging candylstick of laton,"] besides a private stable for his horse. Adjoining to this was a chamber and wardrobe (dressing-room) for the lady of the house. No apartments for females, except the lady's attendants, are particularized; but pallets or truckle-beds for female attendants were annexed to their chambers, and one room for a female was furnished with a chair; possibly because she was the nurse. In short, it appears that those which had neither chairs or tables, were merely bed-rooms for persons who had their meals and resorts in the halls and public rooms; and that the other bed-rooms, which had the appendages mentioned, were used also as sitting-rooms.

Among the furniture of the better sort are mentioned down pillows, small basins, ewers, and pots, and "ji lyttyll ewers of blew glasses powdered withe golde."[f] There were privy and public kitchens. The apartments for visitors were often over the hall. In early times, the family resided in the keep; but afterwards there were suites of apartments for each distinct branch; all the lower rooms being offices. In some castles a privy was annexed to every bed-room; the seats sometimes

[x] Dec. Script. 1210. [y] M. Paris, 263, 295. [z] Froissart, ix. 250. [a] Horda, i. 26, 93. [b] M. Paris, 116. Dec. Scriptor. 2677; La Brocquiere, 174, 184. [c] Froissart, vii. 230. [d] Leland's Collectan. ii. 658. [e] Heath's Ragland, p. 18.

[f] Archæologia, xxi. 262—269.



I. Buckler Del. R. Branston Sculp.

MORTHAM TOWER, YORKSHIRE.

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being, like those of the Roman *Latrinæ*, of stone flags.[g] The garrisons and servants slept upon trusses of straw, and were crowded together without any external communication with light or air.[h] The towers, in which the ladies resided, were, as at Berkeley, very obscure and safe; and they and prisoners of war took airings upon the leads.[i] The centinels on castle-ward had a horn, and watched both day and night, crying, upon alarm, "Treason."[k] At night a guard was kept by listening, and even circumambulation of patroles.[l] Under expectation of a siege, the gates were stopped up with casks filled with earth.[m] All the horses were sent away, the dogs killed, the women and children lodged in the church, and the houses near the walls pulled down and covered with earth, to guard against the cannon.[n] Archers, mixed with cross-bow men and men-at-arms, were posted upon the gates and ramparts.[o] Even women sometimes mounted the battlements, and ladies carried stones to the ramparts, which they threw down upon the enemy, as well as pots of quick lime;[p] even hives full of bees.[q] The defence was first made from the *antemuralia* (palisades), &c.; and upon defeat retreat to the walls.[r] Very extensive outworks still exist at Caerphilly. They consist of pentagon entrenchments, with circular bastions at the angles, moats, and mounts.[s] The assailants threw up mounts, and made large ramparts and palisades,[t] as well as placed covering hurdles,[u] and erected sheds; and filled the ditches with straw and wood, in order to approach the walls.[x] The Barons sent in their banners, and attacked in detached parties; some hammering at the gate with mallets, others undermining the walls with pickaxes and iron crows.[y] The cannon, after that invention, were employed night and day;[z] and the ram moved on, which was guarded by sand-bags, baskets of earth, &c. The machines shot large bars of hot copper, putrid carcases,[a] &c. Moveable towers, with stories of rooms, full of archers, and a drawbridge to let down upon the ramparts, were rolled up to the walls;[b] and the men at arms mounted ladders and had shields to fight hand to hand with the garrison, while the archers were constantly shooting at the pallisades, if any, and ramparts.[c] The siege was often suspended, from respect to a Saint, if his festival intervened.[d] When the place was taken, the standards were hoisted on the walls.[e]

The idea of Julius Cæsar's building round towers out of vanity, in denotation of conquest, certainly prevailed in the middle ages, from whence they denominated towers of this fashion Juliets.[f] A Maiden tower, about which term there has been much dispute, merely meant one which had never been taken,[g] as a maiden oak means one which has never been cut.

Border Mansions. These were very curious buildings, having a resemblance to a church, house, and castle, united in one. Mortham, here copied from Whitaker, is a fine specimen. It assimilates a church with transepts and tower in the centre, but has not arched windows. It is enclosed by an embattled wall for the nocturnal protection of the cattle.[h]

Scotch Duns. No rule can be formed from them. Bishop Leslie, whose æra is late, says, that the powerful persons built pyramidal towers of earth only, which they called *Pailles;* and these could neither be burnt or destroyed, except by immense labour.

g Ducange, v. *Palatium.* Coll. Reb. Hyb. ix. 680. h Taylor's Index Monast. Pref. xii. i Warton's Poetry. k Froissart. l Ducange, v. *Aucultatores, Arcubiæ, Guiatæ, Waitæ, Vehenda.* m Id. v. *Estrenguedera.* n Froissart, ii. 119. o Id. 25. p Id. i. 301. q Ducange, v. *Apiarum.* r M. Paris, 39. s Gough's Camden, ii. 493. t Angl. Sacr. ii. 135, 380. u M. Paris, 39. x Froissart, v. 2, ii. 7.

y Antiq. Repert. ii. 229. z Froiss. v. 2. a Id. 120. b Grose's Milit. Antiq. pl. in i. p. 385. c Froiss. ii. 37. d Decem Scriptor. 1096. e Scriptor. p. Bed. 384. a. ed. 1596. f Fordun. int. XV. Scriptor. 596. g Coryatt's Crudities, i. 196. h Whitaker's Richmondshire, i. p. 185.

Still, however, the fashion is ancient, for it is that of the first British houses, which appear in many instances to have been cones. Mr. Cordiner says of the Dun at Achir na Kyle, whatever good pasture is found near the less rugged forests (the British places of settlement), there one meets with the remains of a circular tower; and fortresses occur on the summits of hills, as among the Britons. There is one on the top of Dunmore with two rows of walls: the inner, with the area, 200 feet in diameter; the outer about 1,000 feet in circumference.[i] The common conjecture is, that they were temporary retreats in the hunting season.[k]

ECCLESIASTICAL ARCHITECTURE.

Stone buildings, says William of Malmsbury, were deemed miraculous by the Britons, as thatched and wattled work obtained among them. The addition of a choir or chancel to their churches was deemed a great ornament. They are said to have had large windows, but certainly no steeples; for long afterwards, the want of these discriminated Welsh from English churches.

The *Mandræ*, or early Monasteries of Ireland, are composed of rude Cyclopean masonry, with cement, being mere *superterraneous* caverns.[l] An exception appears in those singular monuments, the *Cloghads*, which are ascribed to the ninth century. They are tall slender round towers, annexed to various Irish churches. They have been severally deemed Belfries, Habitations of Anchorets, Penitentiaries, Minarets, and Residences of the Worshippers of Fire.[m] Colonel Montmorency Morres, in a recent publication, says, that the founders of those towers were the primitive Cœnobites and Bishops; the builders and architects being those monks and pilgrims who from Greece and Rome preceded or accompanied our early missionaries in the fifth and sixth centuries. They were inaccessible to every one but the keeper, and are always found at or near monasteries, the monks settling near them, not only on the account mentioned, but for that of placing in them their valuables. They have a resemblance to a Roman Pharos, though not so massy; and we find long afterwards "a towre to bee upon daylight a redy bekyn, wheryn shall be light gevyng by night," to be kept by a hermit.[n] Still there is a closer assimilation to Minarets, which were first erected in the eighth century;[o] and these towers might have had the same use, as well as that of beacons. The architecture is good, and the construction light and elegant. The conical stone roof is curious. Only two are known out of Ireland, viz. Abernethy and Brechin.[p]

To this period we may assign the first Runick Obelisks, which those masterly and learned writers, the Edinburgh Reviewers, say, may have been erected to commemorate victory or remarkable events, but were never sepulchral. That they were correct in their first position is clear, but the latter may be denied from numerous instances in Olaus Wormius.[q] The monstrous figures were hieroglyphics, by which they characterized the qualities of the deceased.[r] The term *Runes* is applied to magical inscriptions upon leaves, &c.; of which there were some for all occasions, as against shipwrecks, diseases, &c.; some, too, for curses; and much importance was annexed to their being written in a particular form, as serpentine, triangular, circular, &c. Of the inscriptions, it is remarkable that the most ancient are the best engraved. They are very seldom written from right to left, but often from top

[i] Archæolog. v. 218. Newte's Tour, p. 228.
[k] Gough's Camd. iii. 447. [l] Brit. Monachism, 31, 274. [m] Sir R. C. Hoare (Irish Tour, 279) has summed up the whole evidence concerning them.

[n] Rot. Parl. 6, 7, 8 Hen. VI. [o] Haggit, on Gothic Architecture, 105. [p] See further in Archæol. vol. ii. vol. ix. Ledwich's Ireland, 156, et al. [q] Monum. Danic. p. 91, 96. [r] Id. 92, 93.

to bottom in the same line, like the Chinese.[s] Evelyn says that these nations seldom travelled without their *græf*, or *græfsex*, a kind of point, or stiletto, with which they used to carve out letters or other figures upon occasion.[t] The pretended introduction of these letters by Woden is fabulous. The Runick alphabet (says Mr. Wheaton) consists properly of sixteen letters, which are Phœnician in their origin. The northern traditions, sagas, and songs attribute their introduction to Odin. They were probably brought by him into Scandinavia; but they have no resemblance to any of the alphabets of central Asia.[u] They are only Roman, with the curves changed into straight lines, for the ease of engraving on hard substances. Thus Celsius, with whom Astle in part agrees, thinking that the Runick letters, the most ancient of which are of the third century, are composed partly of ancient Gothick and Greek letters, and partly of Roman, deformed and corrupted. In 1001 the Swedes were urged by the Pope to lay aside the Runick letters, and adopt the Roman in their stead. In 1115, they were condemned in the Council of Toledo; in the beginning of the 14th century they were abolished in Denmark; and soon after in Iceland.[v] The more recent Ulphilan Runes have the strongest assimilations to Greek characters; in some letters are the same, with only different appropriations. [See *Runes* in ch. x.]

After the publication of Mr. Bentham's Ely, in which appeared the first classification of the style of Architecture called Gothick, theories arose concerning its origin, in which it has been said, that the pointed arch sprung from the intersection of the circular arches. It is said that the Architecture called Gothick was first so named by Cosari Cesarini, in his Commentary on Vitruvius (p. 198), in distinction from the Lombardick or heavy style (our Anglo-Saxon or Norman); which is proved by the brothers Sacchi, from Synesius, to have been only the debased Roman, as Bede. But Cassiodorus, who in the sixth century was Secretary to the first Gothick Kings of Italy, has this striking observation concerning their ecclesiastical architecture, which had then begun to prevail.[x] He inquires, "Quid dicamus columnarum, junceam proceritatem! moles illas sublimissimas fabricarum; quasi quibusdam erectis pastilibus continui, et substantiæ qualitate concavis canalibus excavatas; ut magis ipsas estimes fuisse transfusas, alias ceris judices factas, quod metallis durissimis expolitum."[y] Mr. Haggitt, in his excellent letters professedly on the subject, has confuted this ill-digested idea, and satisfactorily proved, that there only existed in this country two distinctive styles, the *degraded Roman*, or *Saxon*, of which the arch is round, and the Saracenick or *Gothick*, introduced by the crusades, of which the characteristic is the pointed arch. Both styles are found in the East; and the following illustrations may be added to those of Mr. Haggitt.

Saxon or *Degraded Roman.* The round arch and massive wall occur in Greece.[z] The capitals and common ornaments assimilate those at Mycenæ,[a] and a non-descript capital, given by Dr. Clarke,[b] who further observes, that the zigzag moulding is purely Etruscan, and occurs in ancient Greek vases,[c] as well as on British pottery. Thus it did not originate, as Mr. Essex supposes, in a deceptive imitation of herring-bone work. Perhaps this style might be denominated the Roman-Asiatick, through a commixture, resulting from consequences of the removal of the seat of empire to Constantinople. Excess of ornament, "Barbaric pearls and gold," distinguished Asiatick taste from classical

[s] Enc. [t] Miscell. 273. [u] Wheaton's History of the Northmen, p. 61. [v] Astle's Writing, 89.

[x] Op. Cassiod. Venetiis, p. 23. [y] Dallaway's Walpole, i. 197. [z] Clarke, vi. c. 7. Vignette. [a] Gell's Argolis, pl. 7. [b] vii. Vignette of, c. 5. [c] vii. 149.

simplicity; and the consular costume of the æra, overloaded with gorgeous finery, betrays the effeminate corruption. Of the form of churches at the first introduction of this Architecture into England, erroneous ideas seem to have prevailed. Hexham, the celebrated exemplar quoted, according to the description, was probably an oval with four porticoes, in the manner of a temple.[d] The tower[e] is *said* to have come up in the time of Alfred. Churches of undoubted Anglo-Saxon antiquity, as Tickencote, Stretton, Whitwell, Little Castreton, Esendine, and others and, in Peck's opinion, the oldest, have no tower or steeple, but instead, a small arch, to cover two very small bells, whose ropes are let down into the church by holes through the roof.[f] The square transept tower may have been Anglo-Saxon. Circular steeples, at the West end, as at Great Shefford and Welford in Berks, engraved by Lysons,[g] are called, oddly enough, Danish. Helpstone in Northamptonshire has an hexagonal tower and spire. Exton in Rutland has a fine quadrangular tower embattled; upon that, an octangular tower, also embattled; upon that, an hexagonal spire. The reason why the same fashion is found to prevail much in the same counties, is ascribed to the employ of the same architects.[h] In some church-towers were portcullises over the bel-fry-doors, and rooms with fire-places and water-closets, for retreats of the incumbent, &c. under danger.[i]

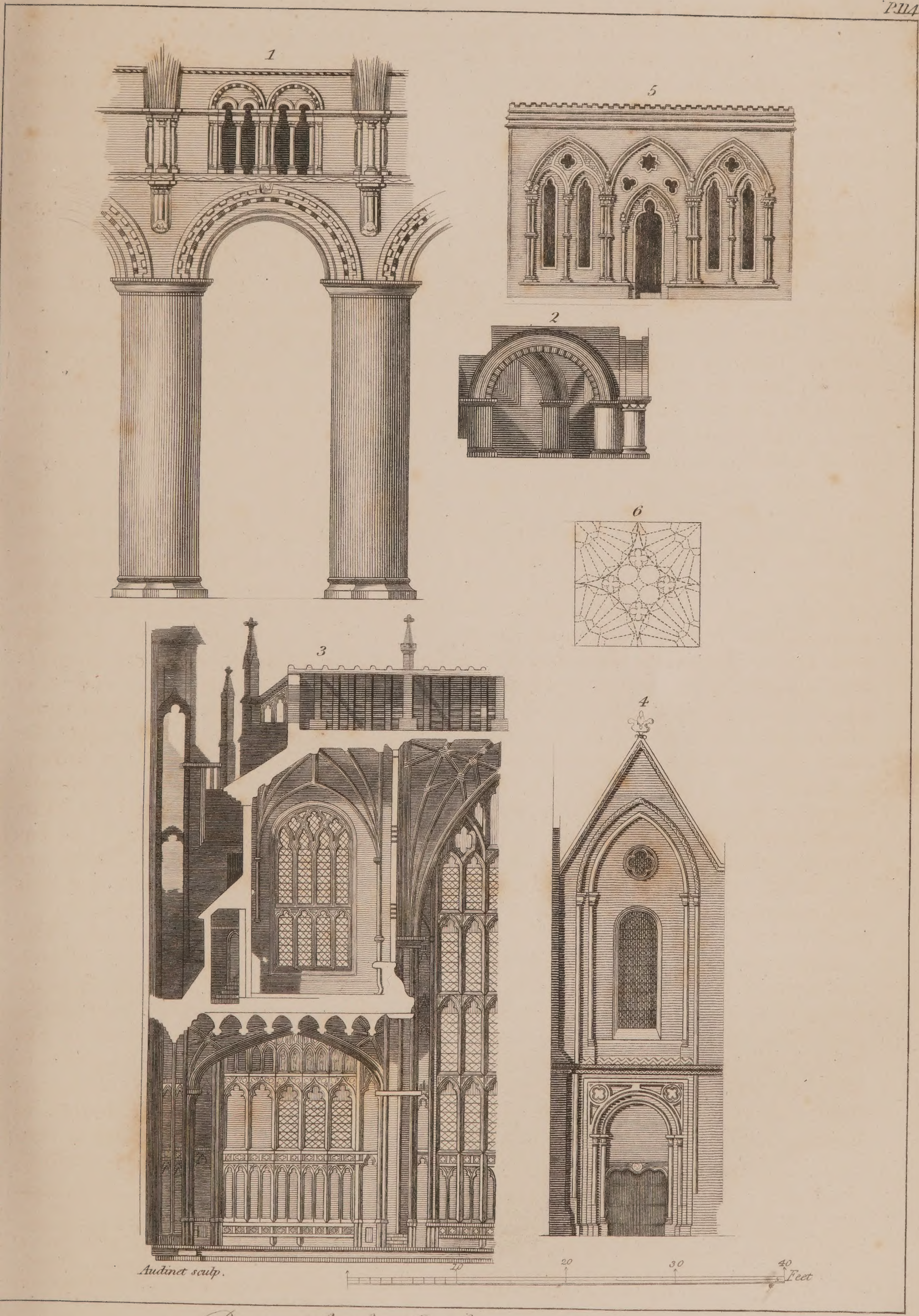
The great difference between these and modern churches, as to their compartments, is a porticus at the western end of the nave inside,[k] an upper-croft, for storing valuables under danger, cylindrical steeples,[l] and a semicircular East end, from the hemicycle of the Roman basilica. It is commonly understood, that it is impracticable to distinguish the Anglo-Saxon and Norman styles; but though there may be no infallible rule, it may in the most part be true, that the column is more massy and shorter, and the arch much larger in the former than in the Norman, where the column is elongated, and the curve of the arch smaller.—See specimens of various styles in the *Plate of Parts of Gloucester Cathedral. Fig.* 1 is a Part of the Nave, of the date of 1104. *Fig.* 2. Part of the Crypt, of the date of 1058.

Bentham and others are mistaken in ascribing the first appearance of spires to the thirteenth century; and equally erroneous is the position, that they are Norman, not Anglo-Saxon.[m] They originated in the mere elongated roof of a tower. In the eighth century we have a small low spire, roofed with shingles; in the eleventh, they occur in the form of cones, or pyramids of carpentry, clothed with shingles or tiles. In the twelfth, they begin to gain height.[n] In the thirteenth, as Bentham observes, they assume the tall modern form; and it is certain, that one built of a height equal to the roof of the church is called the *new* fashion, in the Miracles of S. Bertin.[o] The grinning figures for spouts, said to have been invented by Marchion of Arezzo, architect to Pope Innocent III. who died in 1262,[p] are merely the theatrical masks for this purpose which occur at Pompeii.

The Pointed Style or *Gothick*. The Lancet arch is the oldest form of arch known in the East; and the *Ogee*, or Pointed arch, with convex curvatures, is also common and ancient in the East. The lancet arch is also seen in aqueducts built by Trajan.[q] Columns and intersecting arches (found in France at the end of the eighth century, and common here in the twelfth),

[d] Haggitt, p. 63. [e] The Church tower was upon emergency the parochial fortress. Hutchinson's Durham, i. 93, ii. 5, 78. [f] Staveley on Churches, 316. [g] Britann. in Berks. [h] Staveley, 318, 319. [i] Whitaker's Richmondshire, i, 334; ii. 9, 77. [k] Archæolog. xiii. 290—308. [l] Brit. Monachism, 277, 2d edit.

[m] As Bromley, Arts, ii. 260, 277, 279.—Archæolog. x. 129. [n] Strutt's Dresses, pl. 2, 31, 34, 36, 42, 47, 49. [o] Ducange, v. *Turrile.* [p] Harrod's Stamford, ii. 192. [q] Clarke, v. 16, 19, 121; vi. 504.



Parts of the Cathedral of Gloucester.

P. 115.



J. C. Buckler del. G. Hollis sculp.

S. E. VIEW OF KILPECK CHURCH, *HEREFORDSHIRE*.

occur in a Roman pavement found at Louth, co. Lincoln.[r] The flat pointed arch of the fifteenth century is twice seen at Pompeii, as well as the reeded column.[s] The Nilometer, which contains perfect Gothick arches, was built in the year 833; and Sir Christopher Wren properly observes, "The carriage of the Saracens was by camels, therefore their buildings were fitted for small stones, and columns of their own fancy, consisting of many pieces; and their arches were pointed without keystones, which they thought too heavy. The reasons were the same in our northern climates, abounding in freestone, but wanting marble. The crusade gave an idea of this form." [t]. Dr. Kerrich supposes, that the first Christians had a great predilection for this form, because it assimilated the *vesica piscis*, a symbol of Christ.[u] The style passed from the East, through Italy and France, to England; and Bishop de Lucy is universally understood to be the first who introduced lancet arches, supported by clusters of slender columns, with capitals of foliage, into the cathedral of Winchester, on or about the year 1202.[x]

Round Churches originated with the first crusade.[y] That at Cambridge is supposed to be the oldest of this form in England.[z]

The following is an excellent compendious mode of determining the æra of parish churches by their form. The most ancient are those small massive buildings, which have no visible distinction in the masonry to separate the chancel from the nave,[a] and terminate at the eastern end in a semicircular form. To these succeeded those of an oblong form, called by Dr. Stukeley "four square," from their length being generally found to be four times their breadth,[b] having a tower supported by semicircular arches, situated between the nave and chancel. In subsequent periods these were again enlarged, and, in imitation of the conventual churches, were furnished with a cross aisle or transept;[c] but ultimately the transept was abandoned, and churches of this form entirely superseded by those composed of a nave with lateral aisles, a chancel, and a square tower at the western end. This form continued for ages.[c]

Towards the close of the 15th century a style prevailed of low massy heaviness, and short thick towers with cumbrous large battlements, and square windows.[d]

The characteristicks of the *Saxon* and *Norman* style, degraded Roman, shall here be given from Mr. Miller's elegant Account of Ely.

Period I. Anglo-Saxon, till after 1066.

Arches. Semicircular, often very plain, sometimes decorated with various sorts of mouldings, projecting and receding, not only on the face but on the soffit, which is entirely filled by them.

Columns. Single-cylindrical, hexagonal, or octagonal, on a square plinth, strong and short in proportion to the span of the arch; circumference equal to the height; the shafts often adorned with spiral or fluted carving, with lozenge, herring-bone, zigzag, or hatched work. The capitals are best known by specimens.

Windows of one light, with semicircular heads, sometimes mere narrow loops. [Mr. Strutt[e] thinks that these fashions originated in their inability to manufacture large plates of glass.]

[r] Britton's Archit. Antiq. v. i. § S. Botolph's, not paged. [s] Pompeiana, pl. 28. It occurs again in a shop inside of the gate of Herculaneum. [t] Haggitt, 89, 108. [u] Archæologia. [x] Haggitt, p. 102. [y] Id. 84. [z] Lysons's Britann. ii. 50. [a] A large arch, and massy round pilaster occurs in the fine specimen of Kilpeck, in Herefordshire.

[b] At Yattendon Church, co. Berks, the body of the church within is a double cube, and the dimensions are those of Noah's ark. Bibl. Topog. Brit. iv. 87.

[c] Transepts, as appears from the instance of Daphnè in Attica, are as early in Greece as the reign of Arcadius and Honorius. Quart. Rev. for 1821, p. 49.

[d] See Finchley, engr. Lysons. Envir. ii. 337.

[e] Horda, i. 35.

Walls, enormously thick, without buttresses.

Roof in crypts, very heavy of stone —groins diagonal. [There was in general a very highly pitched roof over the vault of the church, forming an upper story, as at Stewkeley, &c. of which before.]

Ornaments, lavished upon the doors and columns. [Some of them *Roman*, as at Padworth, Bricklebury, Thatcham, and Tidmarsh, co. Berks: engraved in Lysons's Britannia, vol. i.]

A complete specimen of unadulterated Saxon architecture (if unjustly disputed) is Stewkeley, in Berks. The tower is there between the nave and chancel; but Padworth and other churches in Berks (see Lysons) have semicircular chancels at the East end, and these our churches are said to have had before Alfred. Hertford Castle, erected in 909, by Edward the Elder, first led the way to intersecting circular arches, in order to break the insipidity of the dead wall.

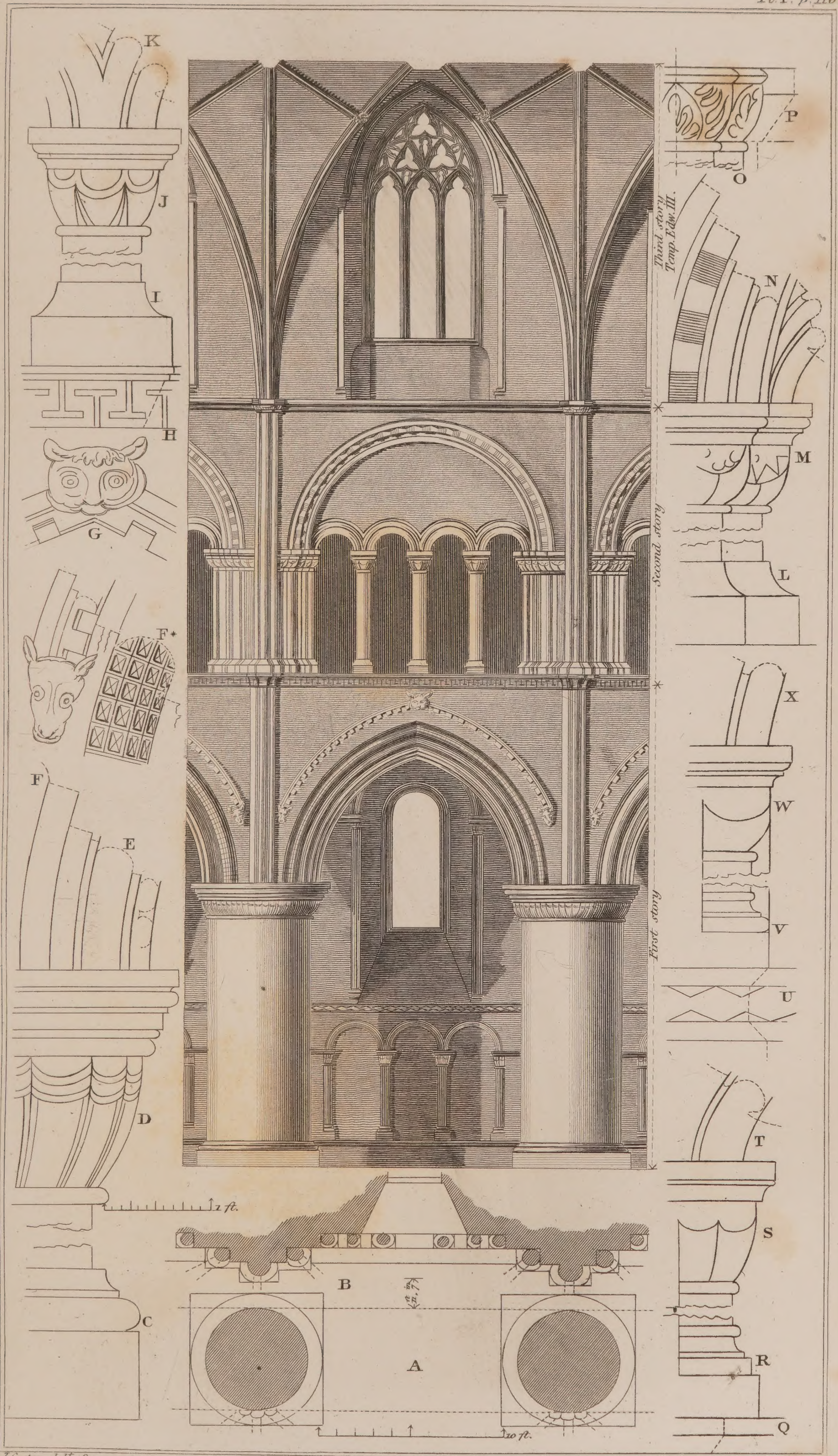
Anglo-Saxon Architecture, Plate I. —One Division of the Nave of Malmsbury Abbey Church. First story has massive columns, with circular base (plinth, square), and enriched capitals; enriched architrave to arch; clustered columns rise from the capitals to the height of second or gallery story.—Second story. Clustered and single columns, capitals enriched; architrave to small arches plain, the larger ditto enriched. In the side aile, columns with semicircular arches recessed; window; columns, and semicircular head.—Third story: This was an alteration in the reign of Edward III.—A. Plan. B. Side aile. Detail: C. Base. D. Capital. E. Architrave. F. and F*. its continuation; in the torus, oblong diamond compartments, and to the sweeping cornice dragons' heads. G. A dragon's head in the centre of the sweeping cornice (devices ever found in the primæval Saxon erections). H. String, having a fret. I. J. and K. Base, capital, and architrave to single columns. L. Base. M. Capital; and N. Architrave to clustered columns. O. Capitals; and P. string to second story. Q. String. R. Base. S. Capital. T. Architrave to recesses. U. String. V. Base. W. Capital; and X. Architrave to window in side aile. The diagonal (vulgarly zigzag,) enrichment in the mouldings very general.

Anglo-Saxon Architecture, Plate II. —Some of the principal Ornaments of Malmsbury Abbey Church. A. Remains of West entrance (continuation of columns downward dispensed with in this Plate.) B. Part of the arched recesses on West front. C. Patera on South front. D. Columns and rounds, string, &c. on West and South fronts. E. String, ditto front. F. Dragon's head to sweeping cornice of South porch. G. Architrave to an arch, North front. H. Architrave to second doorway internally of South porch. I. J. K. L. M. Parts of architrave to first doorway of ditto. N. One of the effigies (St. Peter) in the basso-relievos in ditto porch.

Dictinctions between Scroll-creepers and Crockets: O. Crockets, as called by Mr. Hawkins (in his "History of Gothic Architecture"), by professionalists termed "scroll creepers." P. Scroll-creepers in the string of dado to the interior of St. Paul's Cathedral. Q. Scroll-creepers from Gibbs's "Rules for Drawing," 1732. R. Crocket (real), York Cathedral, fourteenth century. S. Ditto, Abbey Church, Bath, sixteenth century.

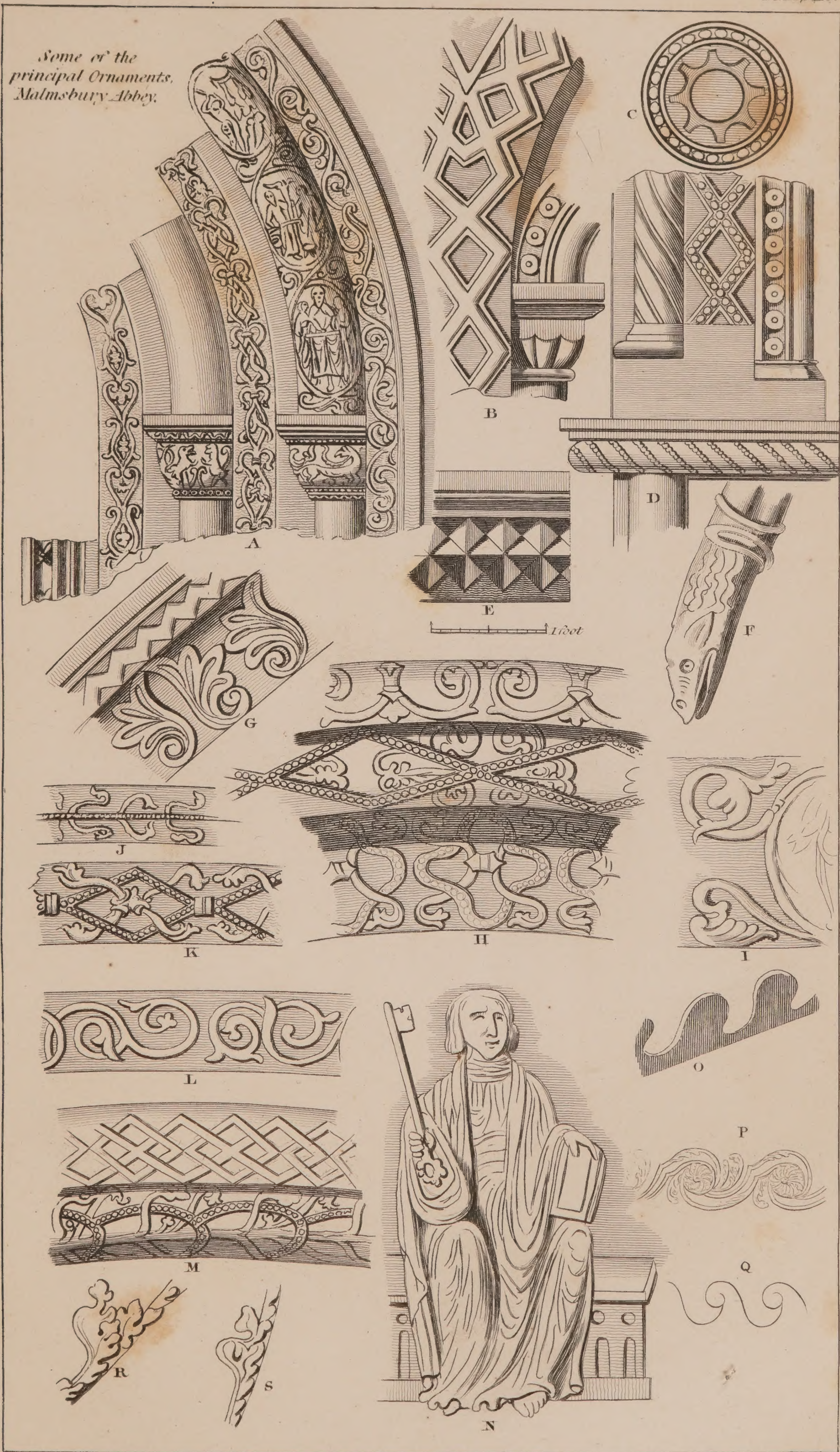
Anglo-Saxon Architecture, Plate III. —This Plate was compiled by Mr. Carter, chiefly for the purpose of exhibiting early specimens of clustered columns.—Lindisfarne, 635. Clustered columns in centre aile of the Cathedral; style, the most remote Saxon; arches, semicircular.—Malmsbury 675.[f] Clustered columns in side aile of the church; style, ditto; arches pointed. —Winchester 963. Clustered columns in North transept of the Cathedral; style ditto.—Rumsey, 967. Clustered

[f] Malmesbury Abbey appears to have undergone various alterations from 675 to the 12th century, and to a more recent date.



J. Carter del.t 1801. Jas. Basire sc.

ONE DIVISION OF THE NAVE OF THE ABBEY CHURCH OF MALMSBURY, WILTSHIRE
A. PLAN, B. SIDE AILE, C. TO X, BASES, CAPITALS, ARCHITRAVES, &c.

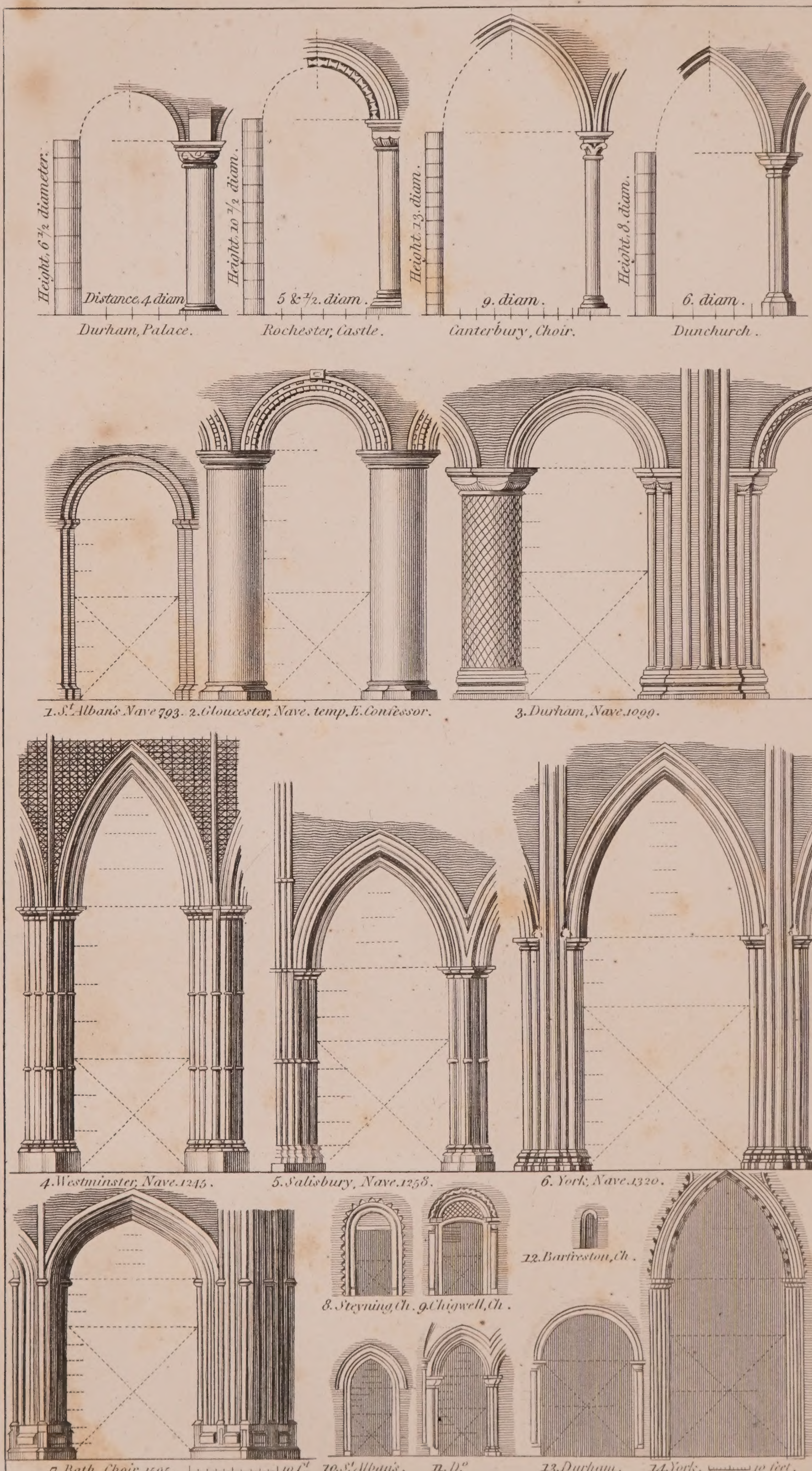


J. Carter d. 1801. Jas. Basire sc.

A. B. WEST DOOR-WAY, C. PATERA, D. E. COLUMNS, STRING, &c. F. DRAGON'S HEAD, G. H. I. K. L. M. ARCHITRAVES, N. S^t PETER, IN BASS RELIEF, O. TO. S. DISTINCTIONS BETWEEN SCROLL-CREEPERS AND CROCKETS.

See Gent. Mag. 1814, i. 329

SAXON AND POINTED ARCHITECTURE,
COLUMNS, ARCHES, DOOR-WAYS, AND WINDOWS.

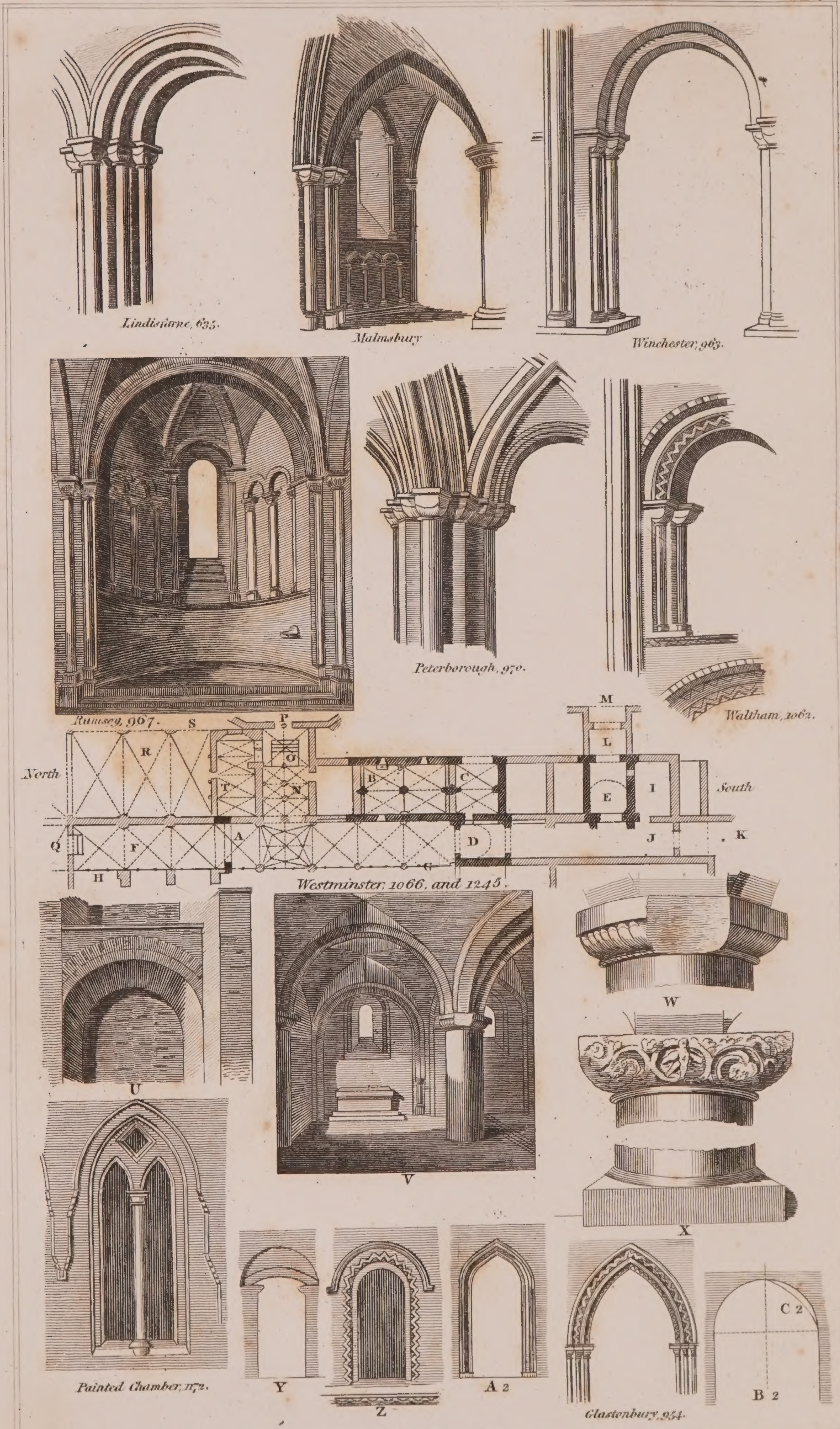


J. Carter, del.

J. Basire, sc.

1. 2. 3. SAXON ARCHES, 4. 5. 6. & 7. POINTED ARCHES,
8. 9. SAXON DOOR-WAYS, 10. 11. POINTED DOOR-WAYS,
12. 13. SAXON WINDOWS, 14. POINTED WINDOW.

ANGLO-SAXON ARCHITECTURE.



J. Carter del.

Jˢ Basire sc.

columns in the Eastern aile of choir, or ambulatory, with one of the chapels to side aile; style, ditto.—Peterborough 970. Clustered columns in centre aile of the Cathedral; style, ditto.—Waltham, Essex, 1062. Clustered columns in galleries to nave of the Abbey Church; style, ditto; mouldings enriched.—Westminster, 1066 (Edward Confessor) and 1245 (Henry III.) Plan of part of the Abbey Church, cloister, &c. walls tinted dark, remains, 1066; ditto, tinted fainter, work, 1245. —Edward's Church. A. Plan of South arch of centre tower. B. Part of South transept in a double Eastern aile. × Altar. ◉ Piscina. (In this portion of the ailes the Pix[g] is now deposited. C. Continuation of ditto ailes (now a hall to a prebendal residence). D. Avenue. E. Ditto.—Henry's church. F. East cloister. G. South ditto. H. North ditto. I. Portions of other arrangements. J. Avenue to Little Dean's-yard. K. Little Dean's-yard. L. Avenue to Little Cloisters. M. Little Cloister. N. Grand Avenue to Chapter-house (now partitioned into cellars, &c.) O. Ascent to ditto. P. Chapter-house. Q. South aile of church. R. South transept. S. East aile of ditto. T. St. Blaize's chapel. U. View of plain arch and piers of tower at A. V. View of double ailes at B. looking East; wherein is seen the altar and piscina. W. Capital in ditto view; singular variety in the lines. X. Base and capital in portion of ailes C, capital highly enriched.—Painted Chamber, Westminster; period, Henry II.'s reign; style, Pointed architecture, plain, and of the most pure masonry, accompanied with its peculiar detail. This elevation gives one of the windows recessed, within an arch with corbels; column, &c. lately cut out (similar window remained unhavocked on North front). Y. One of the two semicircular-headed Saxon doorways in crypt under the old House of Lords [destroyed 1823.] Z. One of Edward Confessor's Saxon windows, at South front of remnant of his palace (another also accompanies it); now converted into the new House of Lords. A 2. Pointed doorway, 16th century, in the above crypt. Glastonbury, 954. Pointed archway in North transept of the Abbey church; mouldings, enriched with diagonals, proving the occasional use of the Pointed arch previous to the Confessor's reign. B 2. Theoretic example to prove how easy it is to convert a Semicircular arch into a Pointed one, as at C 2.

Saxon and Pointed Architecture.—Columns, Arches, Doorways, and Windows.—The height and distances of the *Saxon* and *Pointed Columns* are shewn on the Plate. — *Saxon Architecture.* 1. Arches in the Nave of the Abbey church of St. Alban's. Set up its distance (opening) in one diameter, diagonaled, in four parts, three of which give the height to springing of arch. 2. Arches in Nave of Gloucester Cathedral: distance, three parts; four give the height to springing of arch. 3. Arches in Nave of Durham Cathedral: distance, five parts; four give the height to springing of arch.—*Pointed Architecture.* 4. Arches in Nave of Westminster Abbey-church: distance, three parts; four give the height to springing of arch. 5. Arches in Nave of Salisbury Cathedral: distance, five parts; three give the height to springing of arch. 6. Arches in Nave of York Cathedral: distance, seven parts; three give the height to springing of arch. 7. Arches in Choir of Abbey-church, Bath: distance, eight parts; three give the height to springing of arch.—*Saxon Architecture.* 8. Doorway on North side of Steyning Church, Sussex: distance, ditto added gives the height to second line of square head. 9. Doorway on South side of Chigwell Church, Essex: distance, two parts; two ditto give the height to springing of arch; one of which, divided in five parts, gives height of flat arch.—*Pointed Architecture.* 10. Doorway in Porch left of centre ditto of West front of Abbey-church of St. Alban's: distance, two parts; one gives height to

[g] See Gent. Mag. xciii. ii. 132.

springing of arch; five of the smaller parts give height of arch. 11. Doorway in centre Porch of ditto Church: distance, two parts; one divided into three smaller parts, four of which give height to springing of arch; four of ditto smaller parts give height of arch. — *Saxon Architecture.* 12. Window East front of Barfreston Church, Kent: distance, two ditto, which give height to springing of arch. 13. Centre Window of West front of Durham Cathedral: distance gives height to springing of arch, which, divided into two parts, give height of arch.—*Pointed Architecture.* 14. East great Window of York Cathedral: distance, two parts; one gives height to springing of arch, two ditto height of arch.

Period II. Norman, from 1066 *to* 1200, i. e. *Will. I. to Rich. I.*

Arches. In general semicircular, but more ample than the Anglo-Saxon, frequently bounded by a single moulding, sometimes more, often one; Soffit always plain. In the second tier sometimes two smaller equal arches under one larger, with a column of moderate size, or even comparatively slender, between them. In the third tier, generally three together, the middle one higher and broader than the others, and opened for a window, all the three occupying a space equal to the span of the lower arch. Arches of entrance were profusely adorned either with mouldings or foliage, wreaths, figures, masques, whole figures of animals, and even the grotesque and indecent. [This was probably taken from the Feast of the Calends, or Fools, the Anglo-Saxon Gleemen, &c.]

The Pointed arch appears, but not as a fashion, so early as the reign of Edgar. About the reign of Hen. II. occur the pointed obtuse arch, and round, often intermixed or alternate. [See *Fig.* 4 of *Plate of Parts of Gloucester Cathedral,* which, says the Antiquarian Society's account, is a curious instance of the Mixed Style, when the Pointed had not entirely superseded the Circular arch.] Sometimes, though rarely, the *horse-shoe* arch occurs; the piers leaning outwards. At Avington, the middle of the horse-shoe inclines downwards to a point.—Grose calls it Moorish.—Mr. Haggitt remarks (p. 38), that the horse-shoe arch, as at Canterbury, is unique in this country.

Columns. If of a single shaft, rarely simple, cylindrical, hexagonal, or octagonal: in general spirally fluted, adorned with net-work, lozenges, &c. They are mostly compound, portions of columns being added to the principal, the variety of form very great, much higher than the Saxon, and the proportion of circumference to height greater: stands on a strong plinth; the most usual capital a kind of volute, frequently flowers, leaves, heads, &c. [In Elstow church, in Bedfordshire, built soon after the Conquest, plain semicircular arches spring from massive piers.[h]]

Windows. Still narrow and rounded, but higher; sometimes two or three together. In the Chancel of Merton, Surrey, built early in the 12th century, are large pointed arches, in the centre of which are narrow windows, with sharp points.[i]

Roof vaulted with stone, plain strong groins, sometimes laced with a moulding.

Ornaments. Plain arches on the walls, or interlaced, resting on brackets; *carved faces* in the spandrils of arches, and the supporters of ribs, &c. came up in this age.

[The churches of this æra are said to have always had transepts and towers at the intersection. Some writers say, that the paucity or profusion of the zigzag will decide the æra, between Edward the Confessor and William I. Mr. Dallaway notes, that the porch at Malmesbury is a very fine specimen of the æra immediately preceding the Pointed arch system. See it in the *Vetusta Monumenta,* V. *pl.* viii.

Buttresses appear in this æra, but like broad pilasters from base to roof,

[h] Lysons's Britan. Bedfordshire, i. Elstow.
[i] Engr. Lysons's Envir. i. 146.

just shelving off a little below the tiling. Two are often at the East end, adorned or not, with perpendicular mouldings.]

There are in point of fashion, as concerns taste, only three æras of the Pointed style; the *first*, that of its introduction; the *second*, and finest, that of the three Edwards; the *third*, that of the end of the fourteenth, and beginning of the fifteenth century.

To proceed with Mr. Miller, who agrees in substance with Mr. Britton, though the nomenclature of the latter is superior, in its discriminations, which are (i) *Anglo-Saxon*, A.D. 597 to 1066; (ii) *Anglo-Norman*, 1066 to 1189; (iii) *English*, 1189 to 1272; (iv) *Decorative English*, 1272 to 1461; (v) *Highly decorative*, or *florid English*, 1461 to 1509; (vi) *Debased English*, or *Anglo-Italian*,—H. VIII.—Eliz.—Ja. I.

Period III. is the Early English, comprehending the reigns of John, Henry III. *and Edward* I.

Arches. Very sharp, formed by the intersection of two circles. In the upper tiers, two or more are comprehended under one, finished in trefoil or cinquefoil heads, instead of points; the separating columns very slender.

Column, slender. A central shaft, surrounded by several smaller; a common base, and an elegant capital of foliage. Octagonal shafts are the most common, mostly with foliage; but the capital sometimes variously ornamented, as Studham, co. Bedford, built 5 H. III.[j] The slender column in the wall, with very large foliated capital, is a common test of this æra.

Windows. Long, narrow, and lancet-shaped, divided by one plain mullion, commonly a column, at most by two in upper tiers, finished at top with a lozenge, trefoil, or simple ornament; commonly small marble shafts on each side, both within and without; two, three, or more together, at the E. or W. end, and tier above tier.

Roof. High pitched, vaulted at first with arches and cross springers only; soon after with many more, diverging from the imposts, and spreading over the vault: the horizontal mid-line adorned with devices.

Walls. Not so thick, buttressed, pinnacled, and crocketed. The angles of pinnacles, &c. adorned with the flower called *Calceolus,* not only for finishing, but for workmen to ascend the outside for repairs.

Ornaments. A prevailing embellishment is a flower of four petals, often placed within deep hollow mouldings; mouldings of flowers and leaves, &c.; niches very sharp, formed by two straight lines, meeting angularly; niches with trefoil heads, &c.

See *Fig.* 5 of the *Plate of Parts of Gloucester Cathedral,* taken from the Monks' Treasury, and exhibiting rare specimens of the enriched style of early Pointed Architecture. *Fig.* 6, in the same Plate, is a pattern of one of the squares of the vaulting of the Cloister of Gloucester Cathedral.

Period IV. is the ornamented English, from 1300 *to* 1460, i. e. *from the end of Edw.* I. *to Hen.* VI.

Arches. Less acute, the form often changing, but for the most part more open. They are commonly moulded with a small zigzag.

Columns. Clustered.

Windows. They are said, after having expanded considerably into leaves, flowers, fans, &c. to have again become sharper and contracted under Edw. III. The head formed of lines, scarcely curved, or absolute straight lines. The East and West very ample and lofty, like the half arch, *Plate of Parts, Fig.* 3.

Roof. The ribs running over the vault, and dividing it into angular compartments, adorned at the intersections with heads, orbs, bases, arms, &c.

Ornaments. The oak-leaf, quatrefoil roses, and crockets, were exceedingly common temp. Edw. III. This reign forms a style. The arch is sharp, without curve, often moulded with oak-leaves. Rows of small ornamented arches, niches, and tabernacles, with statues; pinnacles not very lofty, but adorned with leaves, crockets, &c.

[j] Lyson's Bedfordshire, p. 29.

[The reign of Edw. III. is deemed by men of the greatest taste and skill, the best æra of this kind of Architecture.]

Period V. FLORID *English, from* 1460 *to* 1537; *after which, members of the Grecian Orders were intermixed.* See the *Plate of the Lady Chapel at Gloucester*, given as a fine specimen of the Florid Gothic. See also *Fig.* 3 of *Plate of Parts of Gloucester Cathedral;* shewing the Whispering Gallery between the Choir and the Lady Chapel.

Arches. Very flat and wide, being struck from four centres. One very flat was introduced temp. H. VII. like the lowest arch in the Plate last quoted, *Fig.* 3.

Windows. Like the arches, upper part divided by transoms, rectilinear, and rectangular, often with embattled ornaments.

Roof. Divided into all kinds of rich lace-work and patterns: the famous pendant roof is of this age.[i]

Ornaments. The most gorgeous fretwork, niches, crockets, mouldings, tracery, fasciæ, pendents, and finials, of the most elaborate workmanship and exquisite minuteness.

I shall here annex the summary of Mess. Lysons:[j]

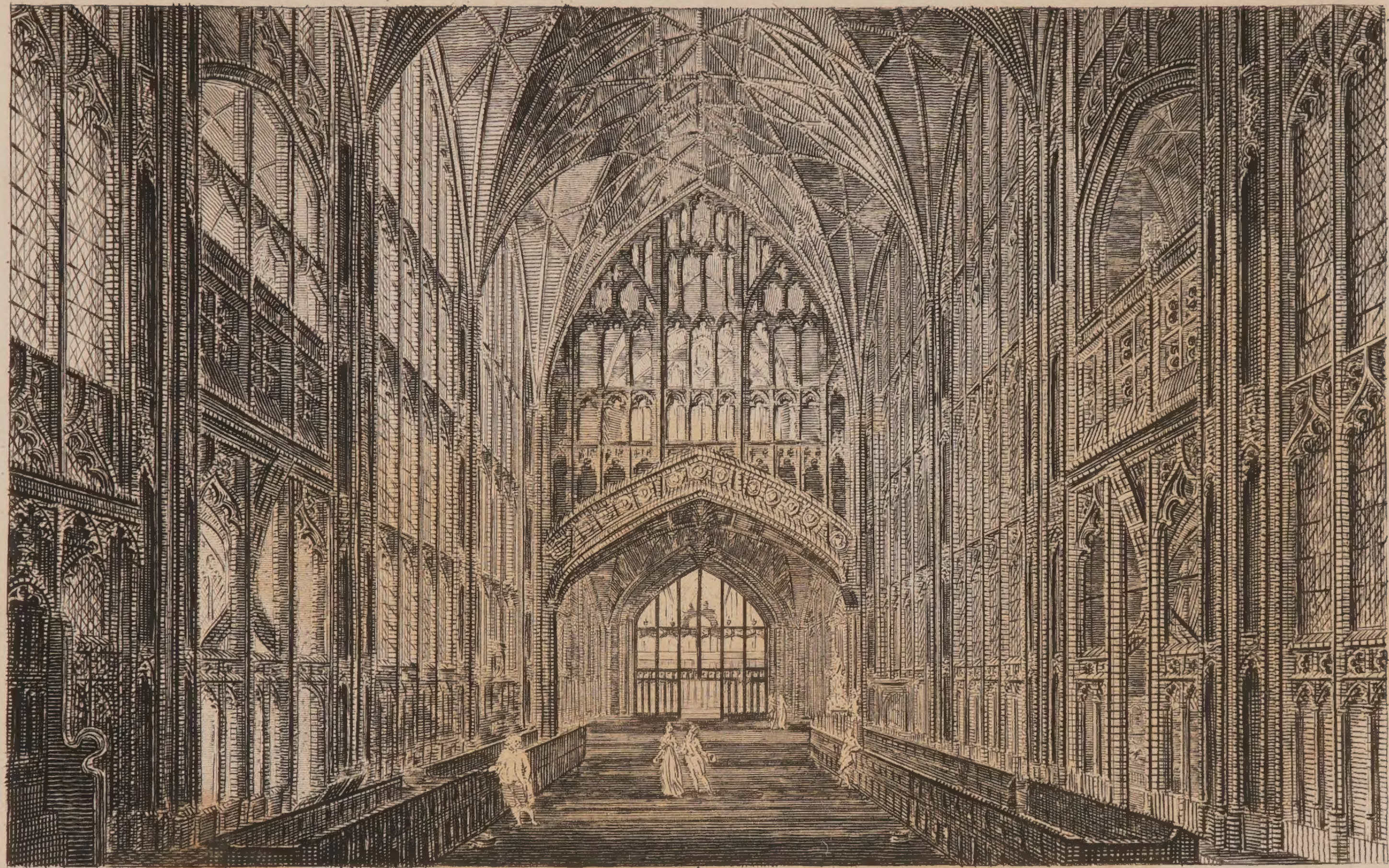
"In the beginning of the 13th century, the Gothic style seems to have been completely established. In this early style, the arches differed very much, but were usually sharply pointed; the windows long, narrow and lancet-shaped, and frequently decorated in the inside, and sometimes on the outside also, with slender shafts, frequently with fasciæ round them, and the capitals enriched with foliage. There were often three, and sometimes more, windows under one arch, with trefoils or quatrefoils between their tops, some of the windows consisting of two lights, divided by a pillar or mullion, with a quatrefoil between them. The columns were frequently surrounded by slender marble pillars, detached from them in the shaft, and uniting with them in the bases; and the capitals were often richly ornamented with foliage. The vaultings were usually high pitched, the cross springers had plain mouldings, and were enriched at their intersections with orbs, foliage, and other sculptured devices. The general characteristic of this style is simplicity; but when ornaments were united, they were usually elegant, especially the foliated capitals, and the scrolls of foliage, with which the spandrils of arches were sometimes filled. Towards the latter end of this century the pillars became more solid, the lights of the windows were enlarged, and the slender detached shafts in a great measure laid aside."

14th *Century.* This century differed considerably from the preceding, particularly in the vaulting and formation of the windows. The first became more decorated, and divided into different angular compartments, forming a sort of tracery, ornamented at the intersections with foliated orbs, carved heads, and other embossed works. The columns were clustered frequently with rich foliated capitals; the windows were greatly enlarged, and divided into several lights, by stone mullions, ramified into different forms in the upper part, particularly the great Eastern and Western windows, which frequently occupied nearly the whole width of the nave, or choir, and were carried up almost as high as the vaulting. The arches of door-ways, monuments, &c. were richly ornamented on the sides with foliage, generally known by the name of crockets, and the pinnacles were usually enriched in the same manner. In the early part of this century, the arches were also frequently ornamented with rows of rose-buds in the hollow mouldings. In this century also prevailed that singular arch[k] formed of four segments of circles, contrasted like an ogee moulding: buttresses terminated with pinnacles, and sometimes ornamented with tracery, were much

[i] See *Plate of Parts, Fig.* 6, date 1412.
[j] Brit. ii. 52, seq.

[k] See in p. 98, *Head-piece*, No. 12.

P.120.



T. Bonnor del. et sculp.

Our Lady's Chapel, seen from the East.

GLOUCESTER CATHEDRAL.

used in door-ways, tombs, piscinæ, &c. where slender pillars had been employed for the same purpose in the preceding century.

15th *Century*. The angles of the arches became more and more obtuse, till, at last, they were almost flat. The ribs of the vaulting were divided into a great variety of parts, and enriched with a profusion of sculpture and a cluster of pendent ornaments. The side walls were very frequently covered with abundance of rich tracery to the heads of the windows, instead of being divided into various forms, as in the preceding century, and were filled with a great number of small compartments, with trefoil heads supported by perpendicular mullions: the large windows were usually divided by two large mullions into three compartments, which were subdivided into smaller ones.[l]

A general rule respecting this architecture, is that the arch is old according to its acuteness. Till Inigo Jones introduced the Grecian orders, a strange bastard English prevailed, as may be seen in St. Catharine Creechurch, London, built in 1630, &c. Filippo Bruneleschi was the father of the art in modern times.[m]

Why Inigo Jones, Sir Christopher Wren and Kent, failed in their imitations of the Gothic, is thus explained by Mr. Dallaway: "The reason of the failure of these three most eminent architects, was simply their *classically* confined views of architecture. They were unwilling to copy, and incompetent to invent designs in any degree analogous to original examples of the different *Gothic* manners."[n]

The extreme irregularity of the old Architects, in perpendiculars, plans, &c. has been often noticed.[o]

Ancient Churches, most splendid in the reign of the first Edward,[p] had various peculiarities now unknown, which shall be respectively detailed. As the High Altar represented the Church, and had four corners, because the Gospel was extended through the four quarters of the globe,[q] that shall be first considered. Its dimensions are thus stated by Bishop Hakewill: "Allowing then an Altar of three foote and an halfe high, and a rising to it from the lower floore of a foote high; the height of the Altar from the lower floore will be foure foote and a halfe, or three cubits, which is the measure required in the Leviticall Law, and differs little in height from the Altars in forraine parts. or those which are yet standinge with us, if wee likewise take their height from the lower floore; which, by reason of the continued and easie degrees of ascent to them, may not unfitly be counted their basis or foote."[r] The authentic mark of an Altar table was its five crosses.[s] As no altar could be consecrated without relicks,[t] there was a small stone, called the *Sigillum Altaris*, by which the aperture for insertion of the relicks was closed up[u] by mortar tempered in holy water. What are the horns of the Altar has been doubted by Warton.[x] They have been called the corners of the Altar.[y] Du Cange says, the horn of the Altar is the side, where the epistle and gospel were read.[z] Symmachus, Gregory of Tours, and others,[a] mention the *Ciborium*, an arch over the Altar, supported by four lofty columns, in imitation of the Propitiatory, which covered the Ark. It was sometimes illuminated and adorned with tapers. Where there was no *Ciborium*, a mere canopy[b] hung over the Altar. That was most common among us; a fine stone screen full of niches being the back of the Altar, from which the canopy projects. Curtains called the *Tetravelum* were annexed, and drawn round, that the priest might not be

[l] Brit. ii. 55. [m] Roscoe's Medicis, i. 88. [n] Walpole's Anecdotes of Painting, i. 204. Ed. Dallaway. [o] Wren's Parentalia. Whitaker's Richmondshire, i. 113, &c. [p] Dallaway's Heraldic Enquiries, p. 36 seq.

[q] Ivo Carnotensis, 787. [r] Apologie, p. 221. [s] Gent. Mag. for 1799, p. 860. [t] Lyndw. Provinc. 249. [u] Du Cange in Voce, and v. *Malta*. [x] I. 302, Emend. v. ii. [y] Pictet. Serm. sur. Gen. c. xxviii. v. 17. [z] v. Cornu Altaris. [a] Bishop Jewell's Reply to Harding, p. 311, 312. [b] Called *Umbraculum*. Du Cange.

confused by view of the spectators.[c] Under this ciborium or canopy, hung the *Pix*, or box, containing the Host, commonly a Dove of Goldsmith's work,[d] esteemed so sacred, that upon the march of hostile armies it was especially prohibited from theft; and Henry the Fifth delayed his army for a whole day to discover the thief who had stolen one.[e] A common Altar-piece was a picture of the General Judgment, called *Mappa Mundi*,[f] but others occur,[g] though, I am inclined to think, no subject was admissible, which was not either contemporary with, or posterior to, the Passion of Christ. Over the Altar was put the *Palla*, carried out against fires: and over the *Pall*[h] the *Corporal*, always made of linen, according to an order of Sextus in the year 133.[i] The *Antependium*, was a veil which hung before,[k] as the *Dorsale* behind.[l] Behind and about the Altar were *Perticæ*, or beams, ornamented at the great feasts with reliquaries of ivory, silver, &c.[m] Besides *Piscinas*, hereafter described, were the stalls, where the officiating ministers retired during parts of the service performed by the choir.[n] Du Cange says, "The *Sedes Majestatis* is a seat by the side of the Altar, in which the Minister about to celebrate sits, while the Kyrie, Gloria, and Creed are sung; from whence, as often as he arose, the Deacon, removing his hood, or amess, used to comb his hair; although that office is now done in the Vestiary, before he comes to the Altar."

The Altar-plate stood upon a side table called *Credentia*, (derived according to Danet [v. *Abacus*] from the Italian *Credenza*, a side-board), or *Ministerium*.[o]

Besides this, were the *Altaria Animarum*, where masses were said for the dead;[p] rarely attended but by the Priest, a boy to assist him, and, perhaps, a relative or two of the deceased.[q]

Lecterns, where the epistle and gospel were sung, and certain services of the dead performed.[r] Some Lecterns were made in the shape of an eagle, to designate St. John the Evangelist.[s] The *Analogium* was a reading-desk of Spanish metal cast, over which hung a gilt eagle with expanded wings. It was sometimes taken for the Martyrology, or Necrology, because that book was always laid upon it, to read from it what belonged to the service of the day.[t]

In the Choir were candlesticks called *Arbores* or trees, with many lights rising from the ground.[u] The Statutes of Clugny say, "On the above festivals in which that iron machine is accustomed to be lighted, which is commonly called *Ezra*, because it was illuminated by glass lamps."[x] There were also pendent chandeliers, called *Coronæ*.[y] In different parts of the Church, sometimes in front of the High Altar, were *Herses*, or stages, decorated with palls, tapers, &c. in memory of deceased great persons.[z]

The seats of those who sung in the Choir consisted of two parts, *Antica* and *Postica*. In the *Postica* were the folding seats, which were raised when the singers were to stand. The folding part afforded a kind of seat, called a misericord. The part *Antica* made a leaning-stock, upon which they re-

[c] Du Cange, v. *Ciborium, Cortona, Propitiatorium, Tetra-velum*. [d] Bp. Jewell, ubi supra. See *Tabernacle*, ch. ix. [e] Tho. de Elmham in vitâ Henrici V. p. 39, 53. [f] Gough's Sepulchral Monuments, Introd. vol. ii. p. 3. [g] Lysons's Britannia, ii. 117. [h] Du Cange, v. *Palla Altaris*. [i] M. Polonus, sub. anno. [k] Du Cange. It is the frontale of Staveley, Churches, 187. [l] Du Cange. [m] Du Cange, v. *Pertica*. See Dec. Scriptor. col. 1300. [n] Hoc facto, sacerdos cum suis ministris in sedibus ad hoc paratis se recipiat. Missale Antiq. MS. Pemb. Coll. Oxon.

[o] Du Cange. [p] Du Cange, v. *Altare*. [q] Dugd. Monast. ii. 367. Peck's Desider. Curiosa, 229. [r] Davies, ch. xxi. sect. 10. [s] Du Cange, v. *Aquila*. [t] Du Cange. A very fine one is engraved in Notices des MSS. dans la Bibliotheque Nationale, vol. vi. Pl. 1. [u] Ibid, v. *Arbores*. [x] Du Cange, v. *Ezra*. [y] Ibid. At the Chapel of Ford Abbey, in Devonshire, when on a visit to J. F. Gwynne, Esq. I was astonished to find two beautiful Altar-candlesticks, exact *fac-similes* of some classical candelabra. [z] There is a very fine specimen in the Prints concerning Abbot Islip, in the Vetusta Monumenta.

clined when the *Venia* was to be sought.[a] For though *Venia* was a general term for genufluxion, prostration, or similar gesture, there was the greater *Metanœa*, very low inclination of the body; the smaller only bending the neck and head.[b] Thus the Oseney Missal says, "Let them raise themselves, and lift their seats, and lye upon the forms, saying the Lord's Prayer."[c] To understand this, it is necessary to observe, that the seniors leaned upon the forms; the juniors and the boys lay prostrate upon the pavement opposite the stalls;[d] for to be raised to a *forma*, the word for a stall, was a promotion.[e] That small shelving stool, says Milner, which the seats of the stalls formed, when turned up in their proper position, is called a Miserere. By these the monks and canons of ancient times, with the assistance of their elbows on the upper part of their stalls, half supported themselves during certain parts of their long services, not to be obliged always to stand or kneel. This stool, however, was so contrived, that if the body became supine by sleep, it naturally fell down, and the person who rested upon it was thrown into the middle of the choir.[f]

Kneeling cushions and hassocks were common.[g] The Monks bowed at the *Gloria Patri*, except at the hours of the Virgin Mary; and sat at all the psalms, at least in this service.[h] The stalls were ornamented with tapestry on festivals;[i] and the whole Church hung with black on funerals of state; as were the houses of the deceased, and black curtains over the pictures. Over the body was put a black pall, with armorial escutcheons.[k]

The Naves of Churches were not always paved,[l] whence the use of rushes according to Cowell,[m] for warmth and better kneeling. Men used to stand on the right hand, or South side; women on the left, or North.[n]

Organ. This was of very different form to the modern, the pipes being exposed; and such an organ was, and perhaps is now, at Uley Church, in Gloucestershire. The organist was anciently no separate officer, but one of the society.[o] We hear of an Archdeacon playing upon one in the Anglo-Saxon æra.[p] The Anglo-Saxon had copper pipes.[q] Wulstan, in his prologue to the life of St. Swithin, mentions one with twelve pair of bellows above, fourteen below, four hundred pipes, and seventy strong men required to work it.[r] In 1450, that of St. Alban's was the best in the kingdom.[s] In the 14th century they were very general in Abbies;[t] Davies mentions more than one in a Church.

Piscinæ, or sinks, where the Priest emptied the water he washed his hands in, and where flies (because the emblems of unclean thoughts) and other filth in the chalice, in short, all consecrated waste stuff that could be so, were poured out.[u]

Du Cange calls it the font, where the Priest washed his hands before he performed the sacred offices, in allusion to the psalm, "I will wash my hand in innocency," &c. We order, says an ancient synod, a font for washing the hands of the celebrating Priests, which may be either affixed to the wall or Pensile, and furnish water with a linen pall. The *Lavatory* is also called the horn of the Altar, where the Priest washed his hands in the Mass.[x] Piscinas are sometimes double, sometimes single,[y] and without perforations at the bottom.[z]

[a] Du Cange, v. *Forma*. [b] Id. [c] Erigant se, et levent sedilia, et jaceant supra formas dicentes orationem Dominicam. MS. Arch. A. Bodl. 73. [d] Reyner, Onomast. v. *Prosternales Psalmi*. See Dugd. Monast. I. 951. [e] Du Cange, v. *levari supra Chorum*. [f] Quoted in Bennet's Tewkesbury, 149. [g] Du Cange, v. *Genuflectile, Genuflexorium, Basse*. [h] Du Cange, v. *Horæ*. [i] Id. v. *Tapetias*. [k] Id. v. *Listra Scutellum*. [l] Nichols's Progresses of Queen Eliz.

[m] v. *Cirpus*. [n] Du Cange, v. *Pars Virorum*, [o] Warton's Sir T. Pope, 424. [p] Angl. Sacr. ii. 43. [q] Histor. Rames. ch. liv. [r] Du Cange, v. *Organa*. What clumsy machines they were, may be seen by the prints in Strutt, Hawkins, and Burney. [s] Warton's Sir T. Pope, 345. [t] Burney's Musick, ii. 376. [v] Lyndw. et Du Cange, v. *Piscina*. [x] Du Cange, v. *Fons lavatorium*. [y] Lysons's Britannia, ii. 61. [z] Britton's Wilts. iii. 187.

Lockers, or small niches, held the *Ampullæ*, or cruets of mixed wine and water for the Altar; and of oil for holy unction and chrism.[a] In the old Anglo-Saxon Church of Kilpeck, in Herefordshire, there are two Lockers, but no Piscina. In a corner stands a moveable double stone bason, formed like a dice-box, or hour-glass, without feet; used either for a Piscina or holy water, there being a large font besides.

Pensile Tables, containing genealogies of buried persons;[b] number of pardons granted to those who prayed for the deceased;[c] registers of miracles;[d] histories; and duties of the temporary Priests.[e]

Excubitoria, or apartments for persons who watched the whole night.[f]

In Lincoln Cathedral is a chamber of timber, where the searchers of the Church used to lie; under which, every night, they had an allowance of bread and beer. At the shutting of the Church-doors, the custom was to toll the greatest of Our Lady's bells, forty tolls; and after, to go to that place and eat and drink, and then to walk round and search the Church.[g]

Roodlofts, or galleries across the Nave, at the entrance of the Chancel, or Choir, where were the images of the Crucifixion, Mary, and John, and sometimes rows of Saints, on either side, and where the musicians played.

There is a remarkable similarity in the style of Roodlofts. The gallery is commonly supported by a cross beam, richly carved with foliage, sometimes superbly gilt; and underneath runs a screen of beautiful open Tabernacle work. One at Honiton, in Devon, precisely resembles that engraved by Sir R. C. Hoare.[h] Mary and John were not always the images which accompanied the Crucifix, for we find the four Evangelists substituted instead.[i] At Gilden Morden, in Cambridgeshire, the Roodloft is very large and complete, having a double screen, forming two pews, about six feet square, on each side of the passage to the Chancel; the upper parts of light open Gothick work of the 15th century; the lower part is painted with flowers, and figures of Edmund and Erkenwold, with their names and inscriptions added.[j]

Confessionals. At Gloucester, it is a large chair by the side of a door. At the ruined Abbey of Maig Adare, in Ireland, are stalls with oblong holes cut in them for confession.[k] Some are arched stone vaults, through which was a passage from the Choir to a Chapel, formerly very dark. Here the people stood, the Priest being within the Altar-rails, and the voice passing through a wall made hollow for the purpose.[l] On each side of the Altar, at Crewkerne, in Somersetshire, is a door leading into a small room; that by which the penitents entered for confession, has two swine carved over it, to signify their pollution; that by which they returned, two angels, to signify their purity.[m] At Gloucester two angels look upwards: it is more probable that this was a pictorial recommendation of confession, founded upon the principles of its absolving and saving power.

Galilees, where the processions ended: *places* or *pews aloft*, for the Abbot's family to view processions from;[n] *lines cut in the pavement* to show the room to be kept clear for processions; and *circular stones*, to mark

a Du Cange, v. *Ampullæ*. b MS. Cott. Jul. F. vii. c Herbert's Ames, i. 420. d Willis's Cathedrals, i. 35.

e To make these was the Chanter's office. The following was the form of one of them: "Tabula sic fiat, l. evang. fr. ille. l. pl'am fr. ille Gr. ille et ille. R. cantores." "Tabula sine invit. flat. post l'c. et lx^r lx^w ponatur mensæ lector." MS. Arch. A. Bodl. 73. Any one prevented by infirmity or otherwise from officiating, gave notice to the Prior (of Winton), or his substitute, who nominated another. Lowth's Wykeham, 282. It seems, that at Sheen there were no less than *thirty-four* tables hanging up in the Nave (devotional ones). Itin. S. Simeon, et W. Worcest. p. 299.

f Custumale Roffense, p. 171. g Peck's Desiderata Curiosa, 305.

h Giraldus, Plate 5, f. 3. i Warton's Sir T. Pope, 348. j Lysons's Britannia, ii. 59. See curious specimens at Totness and Paignton, in vol. vi. k Sir R. C. Hoare's Tour, p. 51. l Parkin's Norwich, 187. m Collinson's Somersetshire, ii. 262. See R. C. Hoare's Giraldus, i. 29. n Or where the Monks were exposed in penance.

where each should take his stand at such times.[o] In the Nave of the Church of York are small circles engraved on the pavement, marking each place in the length of this Nave, which, being twelve times repeated, make exactly an English mile. They showed us twelve holes against the great door, with a little peg, which served to mark the miles, to any one choosing to measure them, changing every time this peg into a fresh hole, in order not to misreckon.[p] Milner says, the procession of the monks proceeded from the choir of the Church out of the east door, and, having passed round the adjoining cloisters, returned again by the west door, this being the apparent motion of the sun, viz. from east to west. On one occasion, the monks of Winchester thinking themselves injured by the bishop, made their processions the contrary way, with their processional crosses reversed, to shew that the state of things was out of the proper order.[q]

Lady-chapels, or *Retro-choirs*. This Chapel was so called, because, in general, dedicated to the Virgin Mary. The sick and strange Monks commonly sat there. In the Rule of the Order of Victor of Paris, it is said, "Those who from sickness are in the Retro-choir by licence." Again [ch. xxxix.] "As long as a brother is in the Retro-choir, they ought not to be put in the table for officiating. The sick, who are in the Retro-choir, ought to stand, if they can, at the *Te Deum*, *Benedictus*, and Gospel." Thus [in ch. lii.] "After the glory of the first psalm, let no one enter the Choir without licence. After half an hour, let no one enter at all, but go the Retro-choir, and afterwards beg pardon in the Chapter."[r] A deformed child, waiting for a miraculous cure, lay, on his birth-day, and that following, in the Lady-chapel at Malmesbury.[s] After the Reformation, it was often given to the scholars of free-schools for the purpose of morning prayers, &c.[t]

Crypts,[u] for *clandestine drinking, feastings, and things of that kind.*[x] Oswald, afterwards Archbishop of York, received from his Abbot a secret place in the Church, that he might indulge in private prayer. This secret place was a Crypt, called a Confessional; before the door of which twelve poor, all clerks, used to receive daily alms; and the Crypt had an Altar where he celebrated Mass.[y]

Tapers, ornamented with flowers, used on high festivals to burn before particular images, and be borne in processions.[z]

Saint's bells, the use of which was this, says M. Harding, "We have commonly seen the Priest, when he sped him to say his service, ring the saunce-bell, and speake out aloud, *Pater Noster*, by which token the people were commanded silence, reverence, and devotion."[a] According to Staveley, and Warton from him, it was rung when the Priest came to the "Holy, holy, Lord God of Sabaoth, or *Trisagium*, in order that all persons without might fall on their knees in reverence of the Host, then elevated."[b] They then bowed the head, spread or elevated the hands, and said, "Salve, Lux Mundi," &c. *Hail, Light of the World*, &c.[c] In opposition to Barclay, Erasmus says,[d] no person ever passed by a Church or Cross without pulling off his hat or bowing.

[o] Gostling's Canterbury Walk, 203. [p] Antiquarian Repertory, ii. 217. [q] Bennet's Tewkesbury, 145. [r] Du Cange, v. *Retro-Chorus*. [s] Anglia Sacra, i. 42.

[t] Phillips's Shrewsbury, 95. [u] Cust. Roff. 235.

[x] The holy-water stones were filled with fresh water every Sunday morning by the bell-ringers, or servitors of the Church, and a Monk consecrated it early in the morning before divine service. Davies, &c.

[y] Angl. Sacr. ii. 195. [z] M. Paris, 1056.

[a] Bp. Jewell's Reply, p. 133.

[b] Du Cange mentions a wheel, appended to the wall near the Altar, full of bells, and whirled round on this occasion, v. *Rota*. One occurs in an Anglo-Saxon Church. Dugd. Monast. i. 104, l. 40—50. An old man told Aubrey that his father remembered eighteen little bells, which hung in the middle of the [church of Brokenborough] and were all rung by pulling one wheel at the elevation of the host. Britton's Wilts. iii. 131.

[c] Lyndw. 249. [d] Monit. Pædagog. Colloq. 35.

Towers, for the juniors to learn the Church service in.[e]

Triforia, or upper ways round the Church, for the convenience of suspending tapestry and similar ornaments on festivals.[f]

Pulpits, which generally faced the West, that the people's faces, in all acts of devotion, might look towards the East, according to the custom of the primitive times; the change to the South, or other direction, being a reform of the Puritans; and Sir Walter Mildmay, in the foundation of the Chapel of Emanuel College, Cambridge (which stood North and South out of opposition), first setting the example.[g]

In the annals of Dunstable Priory is this item: "In 1483 made a clock over the pulpit."[h] A stand for an hour-glass still remains in many pulpits. A Rector of Bibury used to preach two hours, regularly turning the glass. After the text, the Esquire of the parish withdrew, smoked his pipe, and returned to the blessing.[i] Lecturers' pulpits have also hour-glasses.[k] The Priest had sometimes a watch found him by the parish.[l] [See *Pulpit-watch*, ch. ix.]

Projecting brackets on the walls supported images of saints.[m]

Painted Glass. Warton says, that the stem of Jesse was a favourite subject. Sugerius thus proves it: "I have caused to be painted a beautiful variety of new windows, from the first, which begins with the stem of Jesse in the *Caput Ecclesiæ* [the part where the Altar was erected, Du Cange], as far as that which is over the principal gate."[n] Any miraculous events happening to persons were represented in their Chapels and Churches in stained glass, or such as happened within the knowledge of the erector.[o] Common subjects were, a genealogical series of benefactors—arms and figures of donors of lights—the seven sacraments of the Romish Church—many crowned heads with curled hair and forked beards, represent the Edwards, Richard II. and Henry IV.—whole length figures, with crowns and sceptres, Jewish Kings, connected with some scriptural history, universally so when in profile.[p] The Saints are known by the following attributes:

Andrew. Has his peculiar cross beside him, of the form of the heraldick saltire. *Gold. Leg. fol. xxvi. b.*

Anastasia. A palm branch. *Id. xxxv.*

Anthony. A tau-cross and pig by his side, the bell at the end of the cross, in the Legend *(f. lxvii. b.)* in Gough's account, round the neck of the pig.

Agnes. A lamb, from her appearance to her parents, who were watching at her sepulchre, with a lamb by her side. *Gold. Leg. li.*

Agatha. Carries her breasts in a dish, because they were cut off and miraculously restored. *Gold. Leg. lxii.*

Agathon. A crosier and a book. *Id. ccxxxv. b.*

Anne. A book in her hand. *Gough.*

Annunciation. An angel appears to the Virgin. Labels from their mouths. "Ave Maria gratia plena." "Exe ancilla domini." Between them the lily in a pot.

Apollonia. A palm branch and tooth. *(Gough.)* She was applied to for curing the tooth ache. *Fuller's Ch. Hist. b. vi.* 331.

Asaph. A bishop with a crosier, the hand elevated in benediction. *Gough.*

Aydan. A bishop with a crosier, his soul carried in a sheet by two angels to Heaven. *Antiq. Durham*, 114, 200.

Barbara. Palm branch and book, or tower, in which she was confined *(Gough)*, with whom the cut in the Legend, f. ccxii.

Bartholomew. A knife. *Gough.*

Barnabas. A book open in one hand, a staff in the other. *Gold. Leg. f. lxxxix.*

Blaise. His body was torn with *combs of iron*, whence his symbol. *Id. lxi. ii.*

[e] Gervas. Cant. 1292. [f] Ibid. 1295. [g] Heylin's Hist. Presbyterians, 329. [h] Bibl. Topogr. Brit. vol. iv. No. viii. p. 11. [i] Rudder's Gloucestershire, in Bibury. [k] Wood-cuts in Hawkins's Musick, ii. 332. [l] Manning's Surrey, i. 531. [m] Sir R. C. Hoare's Mod. Wilts. sect. Hund. of Branch, &c. i. 30. [n] Du Cange, v. *Jesse.* [o] Joinville, i. 230.

[p] Dallaway's Arts.

Bridget. A book and crosier. *Gough.*

Cæcilia. She is generally represented, playing on the organ, or harp; but her existence is dubious, as she is only first mentioned in the end of the sixth century. (*Burn. Mus. ii.* 378.) At Trasterrere, she is a cumbent statue, with the face downwards (*Hawk. Mus. iv.* 503), evidently alluding to the Legend, which says, that the executioner, being unable to behead her, left her half dead to linger three days. *Gold. Leg. ccxx.*

Catherine. Her wheel, or a sword pointed downwards. *Gough*, &c.

Clare. Holds the expositorium (*Gough*); in the cuts of the Legend, a palm branch.

Clement. The papal crown and an *anchor;* for he was drowned with one tied about his neck. *Gold. Leg. ccxxii. seq.*

Christopher. He is always represented in England by a gigantick figure carrying our Saviour over a river. He was the patron of field sports, whence figures fishing, wrestling, &c. accompanying his picture. (*Wart. Poetry, i.* 451.) and Chaucer or some poet mentions a silver one as worn by sportsmen. His figure in our Churches was commonly placed opposite the South door, or just within it; abroad, at the gates and entrances; because it was held that whoever saw his image would be safe from pestilence. (*Coryatt's Crudities, i.* 29.—*Rudder's Gloucestershire,* 286.—*Gage's Hengrave,* 64). The Greek Christians represented him with a dog's head, like Anubis, to show, that he was of the country of the *Cynocephali.* (*Winckelm.—Stosch. cl. i. n.* 103.)

Circumcision. Two women hold a child on an altar, before a man looking upwards. *Gold. Leg. fo. iv. b.*

Conception of the Virgin Mary. A man and woman embracing and kissing before the door of a house. *Gold. Leg. xxxii.*

Corpus Christi. Two men carrying a shrine upon poles, resting on their shoulders. (*Gold. Leg. xxii. b.*) Such shrines were matters of bequest. See *Gent. Mag. xcii. pl. ii.* 141.

Cosme and Damyan, eminent in medicine. They are conversing together; one holds a bottle high in his hand (as casting urine), the other has a covered vessel in one hand, and forceps or shears in the other. (*Gold. Leg. clxx.*) A man had a cancer, which had eaten away his thigh. Cosme and Damyan in his sleep brought an instrument and ointment (whence the cut) and cutting off the thigh of an Ethiopian corpse, substited it for the cancerous one of the patient. They were patron saints in wounds, ulcers, &c. *Ibid.*

Crispin and Crispinian. Two men at work in a shoemaker's shop, which profession they followed at Rome. *Gold. Leg. clxxxx. iii.*

Cuthbert. Carries St. Oswald's head in his hand. *Antiq. Durh. Abb.* 105, 106, 107, &c.—*Gold. Leg. lxxi.*

Dedication of the Church. Three men stand before an altar, before which is a cross; on the side a taper. *Gold. Leg. xxiii. b.*

Dennis, Saint. Headless; carries his head, mitred, in his hand. *Id. clxxxii.*

Dorothy. Carries a basket of fruit (*Gough*), from the roses, spices, and apples, which she had gathered in the garden of Christ (*Paradise*), and which a child presented after her death to Theophilus the Scribe, and vanished away, upon which he was converted. (*Gold. Leg. ccxxx.*) Where her life was written or read in any house, it was deemed a protection from lightning, thieves, fire, sudden death, and decease without the Sacrament. *Ibid.*

Edward, King and Martyr. (Murdered at Corfe) appeared crowned to a man in bed, whom he ordered to take measures for the removal of his body. *Gold. Leg. lxxii. b.*

Edward the Confessor. Crowned with a nimbus and sceptre, holding the ring which he gave to the poor man. *Id. clxxxvii.*

Edmund, King. An arrow. (*Gough.*) He was shot with arrows by the

Danes, under Hingnar and Hubba. *Id. ccxx. b.*

Elizabeth. St. John and the lamb at her feet, from her having appointed that Saint "wardeyn of her vyrgynte." *Gold. Leg. ccxv.—Gough.*

Epiphany. The Virgin Mary holding the infant Christ, and the three kings offering gifts. *Gold. Leg. xiv. b.*

Erasmus. Lies on the ground, while his bowels are extracting, by being round a windlass above. (*Archæolog. xv. pl. xlii.*) "And they leyde thys holie martyr under the wyndlace alle naked, &c." *Gold. Leg. cclvii. b.*

Evangelists, symbol of. See Mark.

Exaltation of the Cross. King kneeling and worshipping the cross, held by a person in Heaven. *Gold. Leg. f. clxii. b.*

Faith, Saint. A gridiron, like St. Laurence.

Felix. With an anchor like Clement. *Id. cxxii. b.*

Francis. "This holy man, Saynt Frraunceys, saw in a vision above him Seraphyn crucifyed, the whiche emprynted in hym the signe of his crucefyinge, &c." (*Gold. Leg. fol. clxxvii. b.*) Accordingly he appears in the cut with the Seraphim, inflicting the five wounds of Christ.

Flower, Saint. Her head in her hand, and a flower spouting out of her neck. *Gough.*

Fyacre. A long hermit's robe; figure kneeling and praying, a string of beads in one hand. *Gold. Leg. fol. ccxlix.*

Gabriel. A Lily, a flower pot full of which is placed between him and the Virgin. *Gough.*

Giles. A hind with its head in his lap (from the one that took refuge with him), and a branch of a tree sprouting before him (the thorny bush not to be penetrated). *Taylor's Ind, Monast. lv.—Gold. Leg. clvii.*

George, Saint. Represented with the dragon, exactly as on the Signs, in the stained glass at Sodbury, co. Gloucester; but Selden (*Tit. of Hon.* 819.) says, that the dragon is only symbolical.

Innocents, Slaughter of. Herod is seated on a throne, two or three persons are standing by, one of whom holds an infant, which he is piercing with a sword. *Gold. Leg. fo. xl.*

Invention of the Cross. The Cross, lifted out of a tomb amidst spectators. *Id.*

James the Great. A club and a saw. *Gough.*

James the Less. A pilgrim's staff, book, scrip, and hat, with an escallop shell in it. *Gold. Leg. lxxx.*

John the Baptist. Has a long mantle and long wand, surmounted by a small shaft forming a cross, and a lamb is generally at his feet, or crouching, or imprest on a book in his hand, or on his hand without a book. *Gough.*

John the Evangelist. Has a chalice, with a dragon or serpent, issuing out of it, and an open book. *Gough.* [In the cuts of the Golden Legend, xxxvii. John the Evangelist is writing in a book. John the Almoner has no cut, nor John Porte Latin, nor John the Abbot, nor John Chrysostom. John and Paul are conversing, one with a book before him, a dove with a scroll in his mouth, flying above. John the Baptist has the cut as in Gough.]

John of Beverley. Pontifically habited; his right hand blessing, his left holding a cross. *Gough.*

John the Almoner. A pilgrim with a nimbus, a loaf in the right hand, pilgrim's staff in the left, and a large rosary. *Gough.*

Lady of Pity. The Virgin Mary weeping over the body of Christ, whilst Nicodemus was making the tomb (*La Brocq.* 227). It is engraved, Archæolog. XIV. pl. xlviii. She holds the body in her lap.

Laurence. A book and gridiron (*Gough*); so the Gold. Leg. (*cxxxiii.*) but the gridiron (in the legend, an iron bed) has only three bars and those lengthways.

Lewis, Saint, (King of France.) A King kneeling, at his feet the arms

of France, a dove, dropping on his head, a bishop blessing. *Gold. Leg.*

Lilies in a pot. The never failing symbols of the Virgin Mary. *Gough.*

Loy. Carries a crosier and hammer. *(Gold. Leg. lxxxxvii.)* He was the patron Saint of Smiths. *Fuller's Ch. Hist. b. vi.* 331.

Lucy. A short staff in her hand; behind her is the devil *(Gold. Leg. xxxii.)*; a representation common to others.

Luke. In the cuts of the Legend *(clxxxx.)* St. Luke is sitting before a reading desk, beneath which appears an *ox's* head, "because he devised about the presthode of Jes. Christ." *Ibid.* See Mark.

Margaret. She treads, or pierces a dragon with a cross; sometimes holds a book, sometimes wears a crown. *(Gough.)* In the cuts of the Legend *(cxiii.)* she holds between her hands, in a praying position, a cross bottonée; below, appears the head of a lion or beast biting her robe; but it must mean the dragon which assailed her, and was expelled by the sign of the cross.

Mark. Has no cut in the Legend, but his known symbol is the lion. Of the origin of the symbols of the Evangelists, there has been much discussion. But according to the Legend *(fol. clxxxxx.)* the attributes are taken from the four faces in the first chapter of Ezekiel, allegorized.

Martin. He is painted on glass at Oxford, on horseback, with a beggar behind him on foot, to whom he is giving his cloak *(Harrod's Stamford, ii.* 492.); i. e. the half of it, which he cut in two. *Gold. Leg. f. cciiii.*

Mary. 1. the Virgin. She generally carries the child Jesus; but a lily is also her symbol. In the Annunciation, she is seated at a table reading; Gabriel is clothed but winged; upon his mantle a cross, in one hand a sceptre surmounted by a fleur-de-lis. *(Gold. Leg. lxxii. b.)* See Conception, Lady of Pity, and Lily. 2. Mary *Egyptiaca* is entirely covered with her hair, to represent her living in the desert, and being "al black over all her body of the grete hete and brennynge of the sun." *(Gold. Leg. fol. lxxii.)* 3. Mary *Magdalen* carries a box of ointment. *(Id. cxii. b.* and *Gough.)*

Matthew. Carries a Fuller's club. *(Gough.)* Elsewhere he is expounding a book, held before him by a young man. *Gold. Leg. clxvi. b.*

Michael. In armour, with a cross, or scales, weighing souls. *(Gough.* See *M. Paris,* 182.) In the Legend *(f. cxxi.)* he is in armour winged, in one hand holding a sword, in the posture of going to strike, in the other a cross bottonée.

Nicholas. A tub with three or four naked infants in it is his symbol *(Gough)*; sometimes the children are at his feet. He was the patron Saint of Children.

Patriarchs, &c. Abraham holds a tremendous sabre, ready to strike Isaac, kneeling on an altar. An angel lays hold of the sword. Beneath is a ram, and servant with a bundle of wood. *(Gold. Leg. iii.)* Noah looks out of the window of the ark, at the dove, with the branch *(iii.)* Esau is coming to Isaac seated, with bow and arrows *(vii.)* Joseph is conversing with his brethren, among whom is Benjamin, a boy *(x.)* Moses, with cow's horns, is kneeling before an altar, God speaking to him out of a cloud *(xv.)* Saul is in a rich tunick, and crowned hat, a harp behind him *(xxii.)* David is kneeling, an angel above with a sword *(xxvi.)* Solomon in a rich tunick stands under an arch *(xxvii.)* Job sits naked on the ground, his three friends talking to him *(xxix. b.)* Judith; a man is carrying a head upon the point of a sword, females meeting him with harps and musical instruments; the cut properly belonging to David with the head of Goliath.

Paul. A sword, sometimes a book, or drawing a sword across the knee. *(Gough.)* In the Legend *(lvi.)* the Conversion is represented, by Christ appearing in Heaven, with the Cross, Paul looking up to him and his horse

fallen under him. In his Legend as "Paule thappostle and doctour," *(f. cvii.)* he carries a book open. In the other hand a staff.

Paul the Hermit, as Fiacre.

Peter. The keys, and a triple cross; sometimes a church. *Gough.—Gold. Leg. lxiiii.*

Philip. A crosier. *Gough.*

Popes. Triple crown and anchor, or triple cross, and the dove whispering in their ears.

Roche. Boots, a wallet, dog sitting with a loaf in his mouth; Roche shows a boil on his thigh. The dog is Gotarde's hound, who brought him whole loaves at a time, and the boil shews the pestilence which had seized him. *Brit. Monach.* 424.

Sebastian. Pierced through with arrows; his arms tied and two men with bows standing by his side. He was so pierced by order of Dioclesian, but it was not the means of his death. *Gold. Leg. xlviii.*

Seven Sacraments. Seven Works of Mercy. Common subjects each for a window of stained glass. *Wotton's Baronetage, ii.* 355.

Seven Sleepers. As many persons praying. *Gold. Leg. cxx.*

Stephen. A stone in his hand and book. *Id.*

Theodora. The Devil tempting her, and taking her hand. *Gold. Leg. cx.*

Theodore. Armed, a huge sabre by his side, in his other hand the ancient bill of the halberd kind. *Gold. Leg. cciiii.*

Theresa, St. Wafer on a cross.

Thomas the Apostle. A lance.

Thomas of Canterbury. Kneeling, a man behind with a sword, the middle edge of which is fixed in Becket's skull. *Id. xl. b.*

Ursula. A book and arrow *(Gough)* because she was thus shot through by the Prince of the Huns. *Gold. Leg. clxxxxiii.*

Virgins, Eleven Thousand. Young women crowned kneeling. *Gold. Leg. clxxxxiii.*

Fonts. The ancient Baptistery was a room adjoining to the Church, in the middle of which was the Font; it was not allowed but to the greater Churches; had oratories and altars, and was adorned with various pictures, such as John baptizing our Lord, Peter, Cornelius, &c. the Font being of very rich work. One is described as supported by twelve oxen. The dead are prohibited burial in them. Springs flowed into them by pipes and aqueducts, often of the figure of animals, e. g. of stags, sometimes of lambs. The Fonts were anciently locked up in Lent, because Easter and Whitsuntide, except upon peril of death, were seasons of baptism. This custom was abolished about the year 1100, chiefly because it was dangerous, from fear of death, and the number of infants who died; but the old custom of baptizing at Easter and Pentecost remained long after. Immersion was most usual, though sprinkling was very anciently allowed.

Robinson says, that the ancient baptistery was a bath; in the earliest periods of which administrator and candidates went *down* steps into a bath; in after ages the administrators went *up* steps to a platform, on which stood a small bason, which they called a bath, into which they plunged children, without going into the water themselves. These Fonts he divides into, 1. original, the baptistery for immersion; 2. missionary, or fonts of necessity, *viz.* temporal fabrics, where there were no baptismal chapels, fonts in private houses from cases of necessity, fancy-fonts, erected and decorated, sometimes of silver, of which kind were those for ancient princes, our kings, &c. 3. Ordinary parochial Fonts: of these the largest are the oldest. Those which are surrounded with a series of circular arches are very ancient. Engravings are endless, but the baptistery of St. Peter's, Oxford, a large stone oval bason, with figures under niches, all around, if of the date of Alfred, is peculiarly noticeable; it is engraved.[q] Mr. Gough

[q] Lel. Col. i. pl. 2.

notes, that sarcophagi were converted into Fonts; that they were first set up in private houses; before the Reformation were lined with lead; that the covers were locked for fear of sorcery, and, as before, during Lent; and the water superstitiously used, in order to cure diseases.

The *nominalia* of the classical ancients were feasts, in which the child was named, all the relatives bearing witness. The ceremony of immersion existed before Christianity. Odin says, "If I will that a man should neither fall in battle, nor perish by the sword, I sprinkle him over with water at the instant of his birth:" and the nomination of the child, by pouring on water, is also of Celtic (and other) antiquity. This baptism, very soon after birth, continued among the Christian Anglo-Saxons; but in adults, at least, we find them often delaying the ceremony, even till monastic retirement was resolved on, in order to indulge in plunder. Those children, whose baptism was put off, anciently obtained the name of *Pagani*, or *Pagans*. Infants were held in the right arm of the godfather, but adults put their foot upon his; men were not to hold females, nor women males. In some places the infants were clothed in white for eight days, and brought to the Church every day; on the Sabbath they were christened.

The ancient duty for christening was the *chrysome*, or face-cloth, which covered the child at its baptism; but if it died, only two-pence, the woman's offering at her churching, the face-cloth being kept to wind the child in. Mr. Douce says, that it was the ancient practice, in baptism, not only to use water but *oil*,[r] which was called *chrism*; with this the priest made the sign of the cross on the child's breast, and between the shoulders; and, after immersion, made another cross on the head with the oil; then the chrism was put on, the priest asking, at the same time, the child's name, and saying a prayer. It was sometimes ornamented with a sort of crown, worked in crimson thread, alluding to the passion of Christ, and the crown of eternal life obtained by his sacrifice; it was to be worn seven days, and taken off on the eighth, symbolical of the seven ages of man's life. After the reformation the oil was omitted, and the chrisom worn till the mother's churching.[s] [See *Chrisom*, ch. iv.]

Encaustic Pavements. In the Norman centuries there is abundant proof that Mosaic work was adopted as an embellishment of the High Altar, and before shrines; at first exhibiting scriptural stories, painted upon glazed bricks and tiles of an irregular shape, fitted together as the colour suited; and upon the same plan as the stained glass in windows. As an improvement in the succeeding ages, the bricks were made equilateral, and about four inches square, which, when arranged and connected, produced an effect very resembling the Roman designs, yet wanting their simplicity and taste. The wreaths, circles, and single compartments, retain marks of Gothic incorrectness, and of as gross deviation from the original as the Saxon mouldings. At what period heraldick devices were introduced cannot be ascertained with precision; but it is probable that when they were carved, or painted upon escutcheons, or stained in glass, the floors received them likewise as a new ornament. The arms of founders and benefactors were usually inserted, during the middle centuries, after the Conquest (though doubtless there are earlier instances), when many of the greater Abbeys employed kilns for preparing them: from which the Conventual and their dependent Parochial Churches were sup-

[r] Oil and Balsam, Lyndw. Prov. 36.

[s] Duc. v *Baptisterium*, *Fons*. Robinson's Hist. of Baptism, c. 18. p. 110. seq. Gough on Fonts. Archæolog. vol. x. Archæol. Attic. 212. North. Antiq. i. 335. ii. 221. Strutt's Horda. i. 77. Huntingd. L. iv. Duc. v. *Pagani*, *Tenere*, &c. Lewis's Thanet, 145. Spelm. Vit. Alfredi, 35. Douce on Shakesp. i. 488.

plied. Some have conjectured that the painted tiles were made by Italian artizans settled in this country; and it has been thought that the Monks, having acquired the art of painting and preparing them for the kiln in the manner of porcelain, amused their leisure by designing and finishing them. Exquisite delicacy and variety (though seldom of more than two colours), are particularly discernible in those of adate, when this branch of encaustic painting had reached its highest perfection. It should be remarked that the use of these painted bricks was confined to consecrated places, almost without exception; and that all of them discovered since the Reformation have been upon the sites of Convents, preserved either in Churches, or in houses to which strong tradition confirms their removal. Amongst those of later date, arms impaled and quartered, as well as scrolls, rebuses, and cyphers, are very frequent; and interspersed with other devices are single figures, such as gryphons, spread-eagles, roses, fleurs-de-lis, &c. of common heraldic usage indeed, but not individually applied.[t] It appears that in some instances they formed a kind of tesselated pavement, the middle representing a maze, or labyrinth, about two feet in diameter, so artfully contrived, that a man following all the intricate meanders of its volutes, could not travel less than a mile before he got from one end to the other. The tiles are baked almost to vitrification; and wonderfully resist damp and wear.[u]

Actual tessellated pavements perhaps existed. A manuscript Anglo-Saxon Glossary, cited by Junius, says, "Of this kind of work, Mosaic in small dies, is little in England. Howbeit I have seen of it a specimen upon Church floors, before Altars, as before the High Altar at Westminster, though it be but gross."[x] Junius has probably mistaken this *Anglo-Saxon* pavement for Abbot Ware's, of the date of 1272.[y]

The bells (of which the ropes had brass, and sometimes silver rings, at the end, for the hand,) were anciently rung by the Priests themselves, afterwards[z] by servants; and sometimes by those incapable of other duties, as persons who were blind.[a] At certain seasons the Choir was strewed with hay, at others with sand; on Easter sabbath with ivy-leaves; at other times with rushes.[b] The doors were locked till Prime, and from dinner to Vespers;[c] and the books in the Choir, at least some of them, were covered with cloths.[d]

SEPULCHRAL MONUMENTS, EPITAPHS, &C. ÆRAS OF.

1. The first form is the coffin lid, prismatick, or triangular, to shoot off

t Dallaway's Heraldic Enquiries, p. 107—109.
u Henniker Major on Norman Tiles, pp. 8, 9, 13.
x Cowell, v. *Mosaick Work*.

y See a curious account of this pavement in Malcolm's London, vol. I. p. 89.

z Du Cange v. *Circuli*, *Campana*. In the clock-tower was a *Nolula*, or double-bell. Spelm. Gloss. v. *Campana*.

a Davies, &c. "In the Monasterye of Westminster ther was a fayre yong man, which was blynde, whom the Monkes hadde ordeyned to rynge the bellys." Gold. Leg. f. clxxxviii. b.

b Vigiliâ Omnium Sanctorum et Nat. Dom. jacietur fenum copiosè in choro et in circuitu chori; feriâ secunda post dominicam in ramis Palmarum ipsius (cantoris) prudentiâ scopabitur Ecclesia. Eodemque die jacietur fenum in choro, et in circuitu chori copiosè. Sabbato autem Adventu Domini et primo die Quadragesimæ in choro jacietur. Sancto sabbato Paschæ spargentur folia ederæ. Quatuor Sollempnitatibus, sc. Pentecostes, sancti Athelwoldi, Assumptione sanctæ Mariæ, et Nativitatis, in choro et in circuitu, chori cirpus sufficienter spargetur. In quatuor solempnitatibus, sc. Ascensionis, sc. Joh. Baptist. sc. Bened. sc. Mich. tantum in choro jacietur. MSS. Cott. Claud. B. vi. 195, 196.

c Ad sonitum nec ante primam diluculo pulsatam reserabuntur hostia Ecclesiæ; conventu ad prandium urgente, usque ad vesperas obserabuntur. Id. 198 b. See White's Selborne.

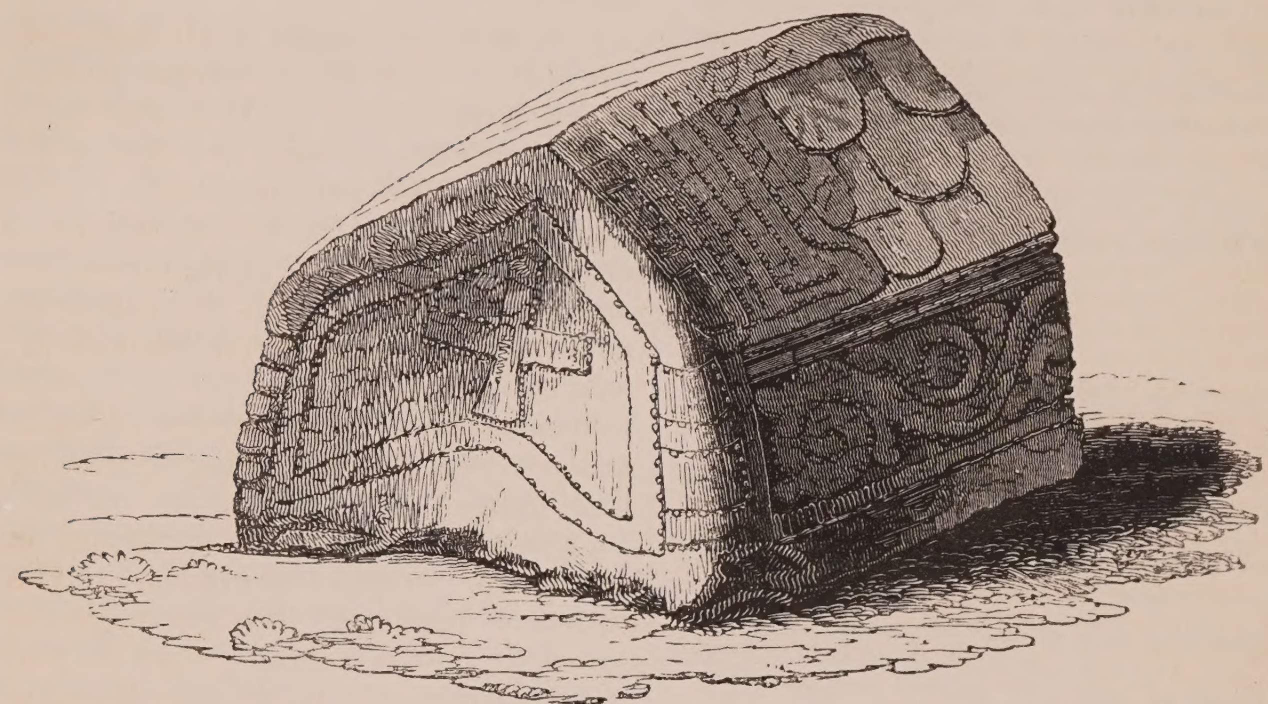
d Ad pannos abluendos qui sunt supra libros in choro, sive contra Natale, sive contra Pentecosten, sive contra festivitatem S. Mariæ, si opus fuerint, ut laventur cellerarius debet præbere præcentori. Id. 201 b.

The following miscellaneous particulars are interesting:

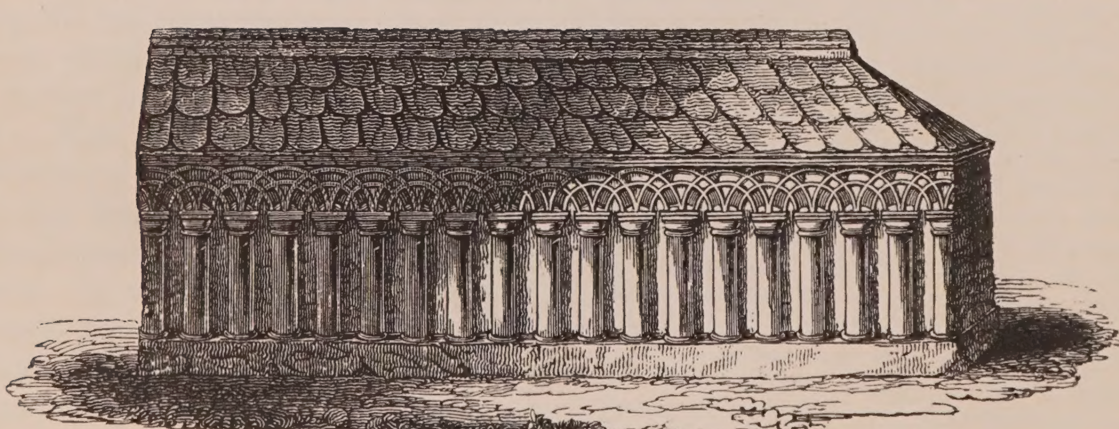
We hear of women sitting at Church in the upper porticus. (*Du Cange*, v. *Catechumena.*) Of sleeping in them for the sake of devotion. (*Id.* v. *Pervigilium.*) Of bodies of excommunicated persons, if buried there, dug up and *thrown out*

MONUMENTS.

SAXON AND NORMAN TOMBS.



At Dewsbury, Yorkshire.



Formerly in Fordwich Church, Kent.

From Gent. Mag. 1836, ii. *p.* 38.

wet, because the bottom part only lay in the ground.[e]

2. Prismatic, but carved on the lid, A. D. 1160.[f]

3. Tables, whereon are effigies or sculpture.[g] Priests distinguished by chalices in their hands on the breasts.[h] Prelates by Pontificals, Knights by armour.[i]

4. Tombs, with heads or bodies emerging from them, and under arches, and tombs, with arches over them, 13th century.[j]

5. Burials in chapels, 15th century.[k]

6. Inlaid with brass.—Altar monuments, beginning of the 16th century.[l]

7. Monuments against the wall, chiefly since the Reformation.[m]

Monuments within the substance of the Walls or Chapels. Founders or re-founders; if the figures be religious, incumbents perhaps, who built or re-built the Church.[n]

Crossed Legs. All married persons. Badge of croisaders.[o] They occur on brass plates.[p]

The fashion with *sitting* figures is antecedent to the Crusades. The Emperor Frederic Barbarossa is so represented in a sitting position upon a basso-relievo on the Porta Romana at Milan, (Sketches from Venetian History, I. 82. Cut.) Strutt, in his Dresses, (pl. iii.) gives us an illumination of the eighth century, where a personage of distinction is seated in a similar cross-legged position; and Montfaucon gives us a figure of Dagobert, who reigned ann. 628—644, and has his feet resting upon dogs. Mills (Crusades, ii. 8.) says, that the fashion with sepulchral figures was mostly confined to England, and not of earlier date than the reign of Stephen, but of long continuance. From the effigies of women in this singular position he reasonably infers, that the attitude did not denote only travellers to Palestine, but vowers to go to, or contributors to the expense of the Crusades.[q]

Effigies on Tombs. Only portraits after the 13th century.[r]

Wooden Figures. Of various ages,

through a hole broken in the wall. (*Knighton*, 2620). Of people meeting there on business, (*Eadmer*, 26), and early in the morning on law matters, begging to have mass first said by the priest. (*S. Dunelm.* 35.) Of hovels adjoining for the residence of the priest. (*Id.* 44.) [One was at Bicknor, a room projecting nearly across the aisle, and under the same roof. See *Hasted's Kent*, v. 568, where is an engraving of one.] Of nobles stopping at every Church by which they rode, and saying their prayers out of doors if they could not get in. (*X. Script.* 857.) Of laughing there reprobated. (*Id.* 949.) Of resort there by women and children in war-time. (*Id.* 1091.) Of fortifying them like castles. (*Angl. Sacr.* i. 716, 1094.) Of disapprobation if placed near castles, though of antient custom. (*Id.* 371.) Of their conversion into stables during war. (*Id.* 2433.) Of apartments in them. (*Id.* 2666.) Of treaties read in them from the pulpit, and the people clapping their hands. (*Rous*, 200.) Of strewing them with straw in winter and rushes in summer. (*X. Script.* 2093, 2110.) Of paving them, *universally at least*, being subsequent far to the Reformation. (See *Nichols's Progr.* 2d edit. ii. 243.) Of standards of victorious battles hung up in them. (*Script. p. Bed.* 393 *b.*) Barclay (*Ship of Fooles*, 84, and 182-3. *Ed. Cawood*,) gives an interesting description of the habits observed by the people; by which it appears, that they were general lounging places, and for law, bargaining, business, &c. which is an extremely ancient custom, the aisles and bodies of the heathen temples being expressly devoted to such purposes, if desired.—*Godw. Rom. Hist. Anthol.* p. 21. See too *Livy*, i. 30, &c.

Churches are not due E. and W. because, in laying the foundation-stone, they were merely guided by the Sun, which varies from due E. according to the time when the building commenced. (*Plott, &c.*) The porch was where the law-meetings were held, money paid quarterly for the sake of the receipts being attested by this publicity, books sold, and schools held in the room above. The word *porticus*, however, anciently applied to a division between the Nave and W. door, says the ingenious Mr. Wilkins. (*Archæologia*, xiii. p. 302.) The old Roman door, latticed and ornamented with heads of nails, very often occurs in Churches. (See *Cic. in Verr. Plaut. Asinar. A.* ii. *Sc.* 4. *Babelon. in Suet.* 239.) The affixation of public acts is very ancient: the ring for a catch is found in the 12th century; and persons flying for sanctuary laid hold of it. (*Hoved.* anno 1098.) Upon the spandrils are often found the arms or badge of the founder.

As to the *service*, immediately after the Reformation, the people stood up at the Gospel; when Jesus was named, off went the cap, and "down goeth the knees, with such a scraping on the ground." When morning service was over they rung the bells. (*Hawk. Mus.* iii. 264.) The Litany was said at a desk, in the middle, fronting the East, all the people kneeling in rank behind the reader.—See the *Frontisp. Sparr. Ration. Common Prayer.*

[e] Gough's Sepulchr. Monum. Intr. i. p. 83.
[f] Ibid.

[g] P. 84. [h] Id. [i] Id. p. 85. [j] Ibid. [k] Ibid. 87. [l] Ibid. [m] Ibid. [n] P. 89. [o] Pp. 95, 96. [p] Antiq. Repert. ii. 225, 226.
[q] See too Gent. Mag. March 1835, p. 259.
[r] Gough, p. 97.

half-recumbent, not uncommon with the Greeks and Romans.[s]

Brass Statue. That of Henry III. the first.[t]

Flat Gravestone. 13th century.[u]

Deviations from the Gothick forms of Tombs. The first is the monument of Mary Countess of Lenox, mother of Lord Darnley.[u] *Skeletons in shrouds* succeeded, and were imitated by corpses in shrouds, tied at head and foot.[x]

Angels appear at the corner, carrying the soul to Heaven.[y] In the 16th century figures supported their heads, on the right hands, an attitude taken from Greek and Roman Monuments.[z] *Children* occur under the feet of parents. A kneeling attitude for children takes date not till after the Reformation, nor for *parents*, except to the cross, nor the infant in swaddling clothes, nor cradle.[a]

Situations of Tombs. Rectors and Vicars' places, near and about the altar, or in the chancel; chaplains and chantry priests in their respective chapels, and lords of manors, patrons, and founders in the chancel.[b]

Animals at the feet. Lions allude to *Ps.* xci. *v.* 13. Sometimes family supporters are there, always after the Reformation.[c] Dogs at the feet of ladies, perhaps lap-dogs; in knights and nobles, companions of their sports, or symbols of their rank.[d] The latest instance of animals at the feet is in 1645. The next disposition of animals is that of supporters of various memorials of the parties, whose arms or supporters they are.[d]

Cumbent figures, occur till 1676.[d]

Mantle and Ring. Ladies, who took the vow of chastity.[e]

Shrines. Sepulchres of Saints.[f] Burial of eminent prelates, or religious, close to the high altar, the next practice to that of enshrining.[g] The coffins of men of exemplary piety and mortification were placed on a level with the surface of the earth; the bodies of Saints of the second class rested upon the floor, whilst the remains of martyrs were elevated.[h]

Figures on the sides of Altar Tombs, &c. called *Mourners* or *Weepers.* The scroll in the hands of these, or other persons, a *reason.*[i]

Epitaphs. The first inscribed funeral monuments are those bearing the names of Romanized Britons in Cornwall or Wales.[k] A small hand instead of capitals, was introduced about the 7th century.[l] Lombardick capitals became general on tomb stones, 13th century;[m] 1361 the latest instance. The text hand introduced about seventeen years after continued to the reign of Elizabeth.[n] To the Lombardick capitals succeeded inscriptions in text letters, with abbreviations, engraved on brass.[o] Roman round hand took place about the end of Henry VIII.[p] The old English about the middle of the 14th century.[q] Workmen or officers of churches, not unfrequently had epitaphs on the outside walls.[r] A and Ω the most accustomed form of Epitaph, and the Monogram; in after ages, *Hic jacet,* or *Orate pro anima.*[s] French Epitaphs are as early as the 13th century.[t] [They are earlier. F.] Savage, in his "Memorabilia," says, that *Orate pro anima* was omitted temp. Edward VI.; that the oldest instance of a skeleton monument is in 1241; that the cross-legged figures are to be placed between 1224 and 1313; that the first table monument is that of King John, who died in 1216, and that the fashion lasted from 1300 to James I.[u]]

CHURCH-TOWERS were the parochial fortresses. Sir R. C. Hoare, Whitaker, and Hutchinson, severally mention the parishioners resorting to them under danger, and there being fitted up with fire-places, &c.

BELFRIES did not come into use till the seventh century. Alfred is *said* to

[s] Gough, Introd. ii. 98. [t] Id. 99. [u] Id. 104. [x] Id. 111. [y] Id. 112. [z] Id. 113. [a] Id. 114. [b] Id. 117. [c] Id. 123. [d] Id. 125. [e] Id. 171. [f] Gough, Introd. ii. 182. [g] Id. 199.

[h] Taylor's Ind. Monast. pref. xviii. [i] Gough, ub. sup. ii. 232. [k] Id. 231. [l] Id. 235. [m] Id. 245. [n] Id. 246. [o] Id. 248. [p] Id. 249. [q] Id. 251. [r] Id. 288. [s] Id. 305. [t] Id. introd. v. i. 104. [u] P. 305, 316, 317, 325.

have first erected a tower for them, at Athelney. The history of clocks is very uncertain; and the first instances known to the Author of their annexation is that at St. Paul's, London,[x] and Lightfoot's at Glastonbury, in the reign of Edward III. still to be seen at Wells. The Bells were not always hung in one tower.[y]

CHURCH-YARDS had various annexations, now partially unknown: 1. *Lich-gates*, or sheds at the entrance, where the corpse rested for interment, till the Minister arrived. 2. *Church-houses*, of which the upper rooms were used for holding the manerial and other courts, parish-courts, markets every Sunday morning for vending provisions, and the parochial festivals.[z] The lower rooms were habitations of the poor, and in some places the Church-houses were converted into alms-houses.[a] 3. An Altar to St. Michael.[b] 4. Tombstones crowded on the South for the benefit of paters and aves from persons entering the Church. 5. The Porch, or South door, where the parishioners met to settle law disputes, pay rents, &c. and over which was a room used for a school or keeping records.[c] In the will of Hen. VI. relative to the foundation of Eton College are these words, "Item in the South side of the body of the Church, a fair large door with a porch, and the same for christening of children and weddings."[d] 6. A Cross, of which hereafter.

Among the more rare appendages to Churches are the following: In the North wall of the Nave of Easby Church, near the West end, is a hearth, and over it a funnel for the conveyance of smoke, purpose unknown. Above the vestry is an apartment with a fire-place for the use of devout persons who retired there in their later days to enjoy the benefits of religious offices at all hours, without exposing themselves to the open air.[e]

Monasteries had appendages to their Churches of various kinds, as *Cloisters*, the general resort of the Monks, furnished with carrels, or pews for writing, and *Lavatories*, where they washed: *Refectories*, or *Fratries*, large wainscoted halls, with a Crucifixion above the boards, a dresser, almonries, or cupboards, windows opening into the kitchen, through which the meal was served, and desk with a Bible for reading during the dinner: *Chapter-rooms*, with rows of stone benches, one above another, a crucifix, a reading-desk and bench, and higher seat for the Abbot: *Dormitories*, long rooms, with wainscoted partitions for each bed, to every one a window, and in each window a desk to support their books: *Infirmaries* for the sick, with a chapel, a lobby or gallery for the sick to walk in, and gardens or courts for their recreation; chambers provided with chimnies, and other offices and apartments, among them the prison for offending Monks: *Guest-halls*, large rooms with columns, having on both sides bedrooms, to each a privy and clothes closet, a parlour before it, and passages leading to staircases, cellars, and the buttery: *Locutories*, or parlours: *Almonries*, sometimes stone-houses, near the Church, or by the gate, with various offices: *Libraries*, with a closet fenced off like the bar of a coffee-room: *Museums*, *Scriptoria*, or writing-rooms: *Misericords*, halls with tables and a dresser: *Common-house*, where a fire was kept in cold weather: *Exchequers*, or counting-houses: *Kitchens*, commonly round, mostly built of stone, and high roofed: *Bakehouses*, *Dovecotes*, *Cow-houses*, and other offices.[f] To these are to be added the Lodgings of the Abbots or Priors, which were constructed upon the plan of inferior castellated mansions, namely, with a great hall, a large dining-chamber adjoining for the Abbot himself, at one end of it

[x] Dugdale's S. Paul's, p. 16. ed. Ellis.
[y] Angl. Sacr. i. 526. [z] Williams's Monmouthshire, App. 63. [a] Watkins's Bideford, 22. [b] Gough's Sepulchr. Monum. Introd. ii. 177, 236. [c] Brit. Monach. 105.
[d] Nichols's Roy. Wills.

[e] Whitaker's Richmondshire, i. 104. [f] Brit. Monachism.

a chapel and oratory, at the other his bed-room; and near the great hall a buttery, pantry, auditor's chamber, parlours for summer below, with chambers above, and kitchen with room over it.[g]

CROSSES. Stone crosses owed their origin to marking the Druid stones with Crosses, in order to change the worship without breaking the prejudice. Many of the Crosses presumed to be Runic rather belong to the civilized Britons. Crosses were also erected by many of the Christian kings before a battle, or great enterprize, with prayers and supplications for the assistance of Almighty God. Whitaker[h] thinks, that Crosses with scroll-work are always antecedent to the Conquest.

Preaching Crosses. That of the Black-friars, or Friars Preachers, in Hereford, is of an hexagonal shape, open on each side, and raised on steps. In the centre is a kind of table of the same shape, supporting the shaft, which, branching out into ramifications, forms the roof, and passing through it appears above in a mutilated state. The top of the pulpit is embattled, and round the Cross were no doubt pentices for the congregation, as there were at St. Paul's Cross in London.

Market Crosses. As Crosses were in every place designed to check a worldly spirit, these were intended to inculcate upright intentions and fairness of dealing. In almost every town, which had a religious foundation, there was one of these Crosses, to which the peasants resorted to vend provisions.[i]

Weeping Crosses: because penances were finished before them.[k]

Street Crosses. Here sermons were preached, royal proclamations made, laws published, and malefactors sometimes hanged. The corpse, in conveyance to Church, was set down there, that all the people attending might pray for the soul of the deceased. Mendicants stationed themselves there to beg alms for Christ's sake.[l] "Qwersoever," says an ancient MS. "a Cross standeth, there is forgiveness of payne."[m]

Crosses of Memorial. Where the bier of an eminent person stopped, in attestation of a miracle performed there.[n] In commemoration of battles, murder, and fatal events, sepulchral mementoes.[o]

Crosses for Landmarks. Mentioned anno 528, and common afterwards.[p] Kings and Lords used them as tokens of dominion;[q] and they were especial landmarks of the Templars and Hospitalers.[r] The form of a Cross was used, that no man for conscience sake should remove them.[s] (See *Stump-crosses*, ch. ix.)

Crosses of small Stones, where a person had been killed.[t]

Crosses on the High-way: frequently placed to call the thoughts of the passenger to a sense of religion, and restrain the predatory incursions of robbers. Usually erected also in the way leading to parochial Churches, possibly for stations, when the roads were visited in processions.[u]

Crosses at the Entrance of Churches, to inspire recollection and reverence.[x]

Crosses in attestation of Peace made.[y]

CIVIL ARCHITECTURE.

The Houses of the Germans on the Trajan and Antonine Columns, with their pine-ends, narrow and lofty walls, and windows almost as high as the roof, exhibit a coincidence with Strutt's view of an Anglo-Saxon House,[a] and their known fondness for *solaria*, or upper light rooms.[b] Britton remarks

[g] Archæolog. xix. 272. [h] Richmondshire, p. 202. [i] Britton on Stone Crosses, 3, 5, 8, 30. [k] Pennant's Whiteford, 113.

[l] Archæol. xiii. 215 seq. [m] Warton's Poetry, i. 214. [n] Du Cange, Gl. ii. 1193. [o] Britton, ub. sup. [p] Du Cange, ub. sup. [q] Powell's Wales, 353. [r] Hawkins's Stat. at large, i. 108. [s] Britton, 30. [t] Sim. Dunelm. 8. [u] Britton, 32. [x] Id. 30. [y] Id. 33. [a] Horda, i. pl. i. n. 3. [b] Ass. Menev. in XV. Script. 157

of this House, that there is no appearance of chimnies, that the doorway is in one of the gables, and nearly reaches to the top of the House [as among the Britons], that above it are some small square windows, which indicate the appearance of an upper room or rooms; and that on one side is a low shed, or wing, apparently constructed with square stones, or large bricks, covered like the house with tiles of a semicircular form [probably shingles].[c] Strutt says, that the large and grand houses were built with square stones [like those on the Trajan Column]; the inferior sort only faced at the corners with them. They had glass windows very early. Lath and plaster framework occurs. The arches of the windows were also ornamented with stone or bricks, the latter being merely used for ornament.[d] J. Rous says, that they were low and mean, a fashion altered by the Normans;[e] by which he seemingly alludes to their wooden buildings with large porches before the principal entrance, great halls, and roomy parlours, in cities and towns, the stories jutting out over each other.[f] We find Anglo-Saxon Houses of twigs or basket-work,[g] with yards surrounded with a wall;[h] and in these and the succeeding æras entered through an out-house;[i] curtains extending across the room,[k]—made of stone, paved [a convenience not universal even in Elizabeth's reign];—good houses in London, with courts before them, some even with a chapel, orchard, &c. surrounded with other houses for the sake of safety.[l] But nevertheless timber, with lath and plaster, and thatch for the roofs, constituted the chief materials in the dwellings of the English from an early period till near the close of the fourteenth century and beginning of the fifteenth, when bricks began to be used in the better sort of Houses.[m]

[c] Architect. Antiq. ii. 73. [d] Strutt's Horda, i. 34, 35, 37. [e] P. 106. [f] Strutt's Horda, ii. 45. [g] X. Scr. 3. [h] Lye, v. *Geard-Wealla.* [i] X. Scr. 46. [k] Id. 81. [l] M. Paris, 165, 298, 641, 1057. [m] Britton's Architect. Antiq. ii. 86.

As to Brick buildings, the accounts are very confused.[n] In the middle ages we find the *Lidoron* (12 inches by 6), the *quadrelli*, and *tavellæ* (7 inches long, 3½ broad), the first of which pretty well answers to the modern English, the latter to the small Dutch brick. Inferior sorts, called *biscotti* and *biscottæ*, which from the word appear to have been twice baked, were fraudulently sold instead.[o] The Jews used to inscribe magical and other characters upon their bricks,[p] a circumstance unknown to Hearne, who has engraved one with the story of Samson burning the corn by foxes with firebrands.[q] The Anglo-Saxons styled brick-work Tigel-geweorc, and they and their Norman successors, under the name of *wall-tiles*, continued to make and use them in the same manner as the Romans (for whose tiles they are mistaken), till the time of Henry II. During the wars in France and Flanders, temp. Edward I. and II. the Flemish manner of making them was introduced, and with it their custom of building with high gable ends, arising with steps,[r] and finished with something like a chimney, ornamented with bricks moulded in various forms, and sometimes curiously put together. The walls of this æra have foundations of rag-stones, and mere facings of brick; others were chequered in patterns with black flints, as may be seen in several towers of Churches. This irregular manner remained until bricks came into general use, when they began to use the Flemish manner of bonding them.[s] Towards the latter end of the reign of Henry VII. and beginning of that of Henry VIII. the mansions began to lose their real castellated character, though still retaining many of its peculiarities. Small windows, thick walls, base courts,

[n] The Archæologia, i. 140, 149. and Brit. Topography, i. xxxiv. are alluded to. [o] Du Cange, v. *Lidorium Quadrellus*, &c [p] Id. v. *Lateres.* [q] Lel. Collect. i. lxxi. [r] This fashion may be seen in the Bodleian Roman' d' Alexandre of the 14th century. [s] Mr. Essex. Archæolog. iv. 73. 109.

turrets, and a sort of embattled parapet, still continued. Layer Marney Hall, in Essex (built temp. Henry VIII.) appears to be of this description. Chequered compartments of flint, and diagonal lines of dark glazed brick, were frequently introduced into the fronts of buildings about this period. There was a large court in the centre, and a towered gateway.[t] About the year 1530 Hans Holbein built a beautiful gate opposite the Banqueting-house, Whitehall, in the chequered style of brick and stone and black flints, and ornamented the front with busts in circular recesses, with mouldings around them, of baked clay, in proper colours, and glazed in the manner of delft ware. Buildings of deep red bricks, chequered with others glazed and darker, window-frames of stones, or bricks covered with plaster, are of this age; and during the reigns of Mary and Elizabeth the ornaments of Grecian Architecture were frequently imitated in burnt clay, and laced the fronts of houses, and covered the shafts of chimnies. For this purpose, fantastical figures were introduced, and continued till the reign of James I. when they began to make plainer chimnies[u] [because, perhaps, no longer erected for memorials], and these moulded bricks were laid aside. Evelyn says, "Bas-reliefs in the fronts of houses were borrowed from Italy. Their ordinary placing was in the fronts of edifices, as is yet to be seen in divers palaces at Rome, and especially in their villas and retirements of pleasure, which are frequently incrusted with them, but vilely imitated in the exposed fretworks about London, to the reproach of sculpture, especially where it pretends to figures on the outsides of our citizens' houses. I well remember there was in one of the courts of Nonsuch several large squares of historical relievo moulded off or wrought in stucco by no ill artist (I think Italian) which appear to have stood there ever since the reign of Henr. VIII. who built the house. Indeed this sort of decoration has of late been supplied by painting in fresco, and that by very able hands, especially Signior Verrio, &c. as it is frequently in Italy by the most famous masters, which I wish the inclemency of our severer climate were as favourable to as the work deserves."[x]

In this and the preceding reign the walling was very bad, being mere rubbish, or even turf or peat, between two thin shells of brick. Inigo Jones introduced a better method,[y] and Sir Richard Crispe, the patriotic friend of Charles I. is said to have been the inventor of the art of making them as now practised.[z]

In the year 1587, says Fuller, began beautiful buildings in England, as to the generality thereof, whose *homes* were but *homely* before, as *small* and *ill* contrived, much timber being needlessly lavished upon them. But now many most *regular pieces of Architecture* were erected.[a] The Colleges at the Universities present fine specimens of buildings in these æras. Inigo Jones introduced long majestic mansions for the gentry. Baumes at Hackney, built by Sir George Whitmore, who died in 1654, square, with a high Dutch roof, is a curious remain,[b] but not more so than many others to be seen in different Counties, and enumerated in the Britannia of Messrs. Lysons.

PARTS OF BUILDINGS.

Ceilings were the most valued ornaments of Celtick and Northern palaces, and contained the memorable acts of the person and his ancestors. Our

[t] Britton's Architect. Antiq. i. § Layer Marney Hall. [u] Archæolog. ub. supr.

[x] Evelyn's Miscell. 419, 420.

[y] "In an outer ward of Pembroke Castle," says Leland, "I saw the chambre whir King Henry VII. was born in, *in knowledge of which a chimmeney is new made*, with the arms and badges of Henry VII. Thomas's Owen Glyndwr, pp. 194, 195.

[z] Lysons's Envir. ii. 402. [a] Church Hist. b. ix. p. 188. [b] Engraved, Lysons's Envir. v. ii.



Effigiavit Georgius Houfnaglius, 1582. Geo. Hollis sc.

NONESUCH PALACE, SURREY.

azure Church Ceilings of wood with stars occur in ancient crypts. Those of wood painted, or plaster, in panels, or compartments, are common. A ceiling of the choir of St. Mary's, Stamford, of the date of 1467, is black, and arched with painted and gilt lattice work, having, on the point of each intersection, carvings of grotesque heads, animals, trees, and other devices, all gilt. A star in the centre, and a leaf at each of the corners of the diamonds, formed by the cross wood work, are also gilt. Ceilings next to the tiles, in upper chambers, are within the last century.[c] Sir R. C. Hoare, in his "Hundred of Mere," has engraved a fine ceiling of oak in pattern, at the Church of Mere; and at St. Mary's Hall, in Coventry, was another of oak, ornamented with carved figures, and a cornice of vine-leaves, as in rood-lofts.[d]

Cellars. Cellarium was a generical term for granaries, cellars, wardrobes, &c. The wine-cellar discovered at Herculaneum was a cave, around which were many vessels of pottery, ranged and built up in the wall; a circumstance which shows, that the wine, not having space to ferment, was the occasion why the ancients did not drink their wine, till it was very old. Another cave, or wine cellar, at Pompeii, is divided by a horizontal wall into an upper and lower compartment, about the height of a man, for the purpose, as said, of fumigating the wine, which opinion Winckelman rejects. In the Middle Ages we find wine-cellars marked with a cross before the door; cellars used as larders for bread, salt-meats, &c. and for prisons.[e]

Chimnies. The writers for and against chimnies, among the classical ancients, are enumerated by Fabricius in his Bibliotheca Antiquariana. Beckman has summed up the whole in the negative, as most others, but chiefly on the evidence of finding none at Herculaneum; but Scamozzi says, that he had seen at *Baiæ*, *Civita Vecchia*, &c. an ancient chimney, newly discovered. It was quadrangular, and the funnel a pyramid, which ended in a point; a fashion which prevailed in the 14th century. If they were used, they were very rare; and perhaps were derived at first from forges. We find them cut obliquely through the wall in an Anglo-Saxon Castle; but they were confined to these, religious houses, and manor places. There was a great increase of them in the reign of Elizabeth, and apologies were made to visitors, or they were sent out to other houses, at least ladies, if they could not be accommodated with rooms which had chimnies. Of memorial chimnies before.[f]

Chimney-pieces, in the Anglo-Saxon and Norman æra, consist of arches, with fronts of columned pilasters, supporting an arch with zig-zag mouldings. At Newcastle there is an embattled mantel-piece, but it looks more recent than the Norman æra. In the 13th century we have a demi-pyramid cut longitudinally, like a sheep-bell, supported on slender columns with rich capitals of foliage. In the 15th century escutcheons in carved stone occur. In later æras, figures, carved wood-work, and similar patterns occur, and are well-known.[g]

Doors and Gates. Gates and doors are thus described in the Middle Ages: barred, with small doors or wickets, and with the hasp or ring still common in Churches; false doors of halls or chambers, made to slide backwards and forwards, a kind of spring fastened to some of them, which made them shut, as soon as the person had passed through, the Anglo-Saxons having what they called an over-door, like

[c] North. Antiq. i. 352. Rennell's Herodot. Gutch's Oxford, 526. Drakard's Stamford, 242.

[d] Nares, *v.* Painted Cloth.

[e] Murator. 903. i. 925 b. Enc. Ducange, v. Cabana. Penn. Promus. Script. p. Bed. 494 b. Dec. Scriptor. 1228.

[f] Beckm. Invent. ii. 66. Strutt's Dresses, pl. lxxiii. Scamozzi Archit. b. 21. Strutt's Horda. pl. ii. f. 4. Brit. Topogr. i. xix. Nichols's Progr. 2d edit. i. 386.

[g] Britton's Architect. Antiq. iii. 28. Vetust. Monum. v. pl. 16. Lyson's Brit. Berks, in Abingdon. Sir R. C. Hoare's Modern Wiltshire, Hundred of Mere, p. 42.

those perhaps in warehouses and stables, a maid to keep the door, doors bolted, guarded, very heavy and hard to open, fastened also by great iron chains, brought across within—meeting persons at the door a mark of respect. We hear also of sumptuous gates in parks; of gates on roads very difficult to open, which gates originated in enclosures; of gates fastened within with locks, and double hinged; abroad, of gates, roofed with copper, and covering the entrance of a *souterrain*, for conveying money, &c. from the castle to a particular place; and in the beginning of the 16th century, iron gates at castles, with stoneworks on each side.[h] At Dartmouth Church is a very curious door of the date of Edw. III. It has two leopards and a tree behind of wrought iron, over the wood work.[i]

Fire places. Arched hearths among the Anglo-Saxons; even cottages had two *camini*. *Mediastini* were fire places in the centre, and holes for the escape of smoke. At Cheveley Park, Cambridgeshire, a fire place in form of pantiles—rere-dosses, and chafing dishes most usual till the general use of chimnies. Leland, speaking of Bolton Castle, built temp. Richard II. says, "one thynge I much notyd in the haulle of Bolton; how chimneys were conveyed by tunnels made on the syds of the wauls betwyxt the lights in the hawl; and by this means and by no others is the smoke of the harthe in the hawle wonder strangely convayed.[k] See *Chimney-pieces*, p. 139; and *Hypocausts*, in ch. ix.

Floors. Anglo-Saxon, of stone. Of boards, Roman and English; one is engraved in Bayley's Tower of London, p. 137. The floor of small squares of carpenter's work, in patterns, introduced into England at Somerset House in the end of the seventeenth century, and much in vogue—strewed with refrigeratory herbs for the sake of coolness, such as rushes, one use of which was to protect "traynes of gownes and kertles from dust."[l]

Gate-house. Juvenal mentions the lodge or gatehouse, annexed to Roman villas. Joinville says, that for the security of his retreat the King had erected a barbican, in front of the small bridge, so contrived, that it might be entered on each side on horseback. This barbican continued with the castle, and in the reign of Elizabeth, Gate-houses, resembling inns, prevailed, but after Inigo Jones had built that of Whitehall, a fine arch succeeded. At East Basham or Barsham Hall, Norfolk, on each side of the entrance arch are some fragments *in brick* of statues, which formerly stood in brackets, beneath canopies, and were intended to represent porters or guards. In Blomefield's History, these are called two wild-men, or giants, as janitors, armed with clubs.[m]

Gateways. The French Kings held courts here, in imitation of the Hebrews.[n]

Gallery. The Abbé Fraquier amply describes the magnificent picture gallery of Verres, and Bromley mentions them in Roman Houses; but Sidonius deduces them from the Crypto-Porticus, and says, they were called Galleries, from resembling a galley. They occur from the thirteenth century, and before, as external sheds; as courts, so called, with bedchambers below and around, the *modern inn*; as walking places, with large staircases, and a chimney for withdrawing after dinner, for dancing, wind-music, view of hunting in the park, with a grating in the front for statues, for walking, eating, and other diversions—with alcoves on each side for beds.[o]

Halls. The *Aula* of Homer and Athenæus is merely an uncovered

[h] Du Cange, *v.* Barellus, Bareria, Exportellum, Harpa, Wykettum. Joinville, i. 294. Lye, *v.* Ofer-dyre. Duru Thinen. M. Paris, 103, 249. Rous, 117, 123, 127. Decem Scriptores, 1175, 2063, &c. Malmesb. G. Pont. l. ii. Angl. Sacr. i. 675. [i] Engraved in Lysons's Britan. vi. cccxxix. [k] Lye, *v.* Fyr-hus. Dugd. Monast. i. 137. Du Cange, *v.* Turribula. Lysons's Brit. ii. 72. Whitaker's Richmondshire, i. 379.

[l] Lye, *v.* Florstanus. Bayley's Tower of London. Richardson's Palladio, 133. Sorbiere's Voyage, 39. Du Cange, *v.* Stroma. Douce on Shakesp. i. 478. [m] Juven. l. iii. s. 7. l. 40. Joinville, i. 160. Britton's Architect. Antiq. ii. 93. [n] Du Cange sur Joinv. ii. 22. [o] Mem. Acad. Inscr. t. ix Bromley, Arts, ii. 14. Du

space. Ossian mentions halls, in which shields were suspended, especially those taken from enemies; and many were hung round the Temple Hall in the thirteenth century. The Anglo-Saxon halls had a curtain; we find them built with chambers adjacent, generally opposite the gate-house; the fire made at a rere-doss in the centre; a step in the floor to show the situation of the high table, as a prohibition to persons of inferior rank from advancing there; provided with perches for hawks; oriel windows, with leaning stones, on which a cloth was sometimes spread for persons of rank; escutcheons of the arms of visitors, in painted glass, placed in these windows; another window opening into the hall from within, "used for view at dinner-time," &c. The hall strewed with rushes; and standing at the water-board, a punishment of offending servants. A kitchen and offices commonly annexed; lights and a fire kept in them all night. The royal arms was a common ornament of halls—Halls places of rendezvous for all the household. At Caistor the Great Hall was adorned with armour, and had a parlour annexed, called the "Toure parloure," a sitting-bench in the window with cushions, and two chairs. The walls were decorated with hangings. The Winter Hall was hung with arras and tapestry, had chairs and forms, and a fire-place.[p] Haddon Hall, most curious and perfect, gives the completest and most interesting ideas of our ancient halls and their compartments. Haddon Hall, or House, is seated on the brow of a steep hill, and consisted of a continuous range of buildings surrounding two open courts. Both of these have embattled walls, turrets, projecting windows, &c. The principal, which may be called the outward court, was encompassed by various domestic offices, or small apartments, on two sides, the chapel at a corner, the ladies' rooms on another side, and the great hall in the fourth. There was a communication from the outer to the inner court, through a passage at one end of the hall. On the left side of this large passage were four large doors with high pointed arches: the first of these still retains its ancient door of strong oak, with a little wicket in the middle, just big enough to put a trencher in or out, and was clearly the butler's station, for the room within still retains a strong chest of oak with divisions for bread. A passage down steps leads from this room to a large apartment, which is arched with stone, and supported by pillars, similar to the crypt of a church. This was the beer-cellar. The second doorway is an entrance of a long narrow passage, leading with a continued descent to the great kitchen, having in the mid-way a half-door, or hatch, with a broad shelf on the top of it, whereon to place dishes, to which, and no farther, the servants in waiting were to have access. In the kitchen are still remaining two vast fire-places, with irons for a prodigious number of spits; stoves; great double ranges of dressers; large chopping-blocks; and a massy wooden table, hollowed out into a sort of basons, by way of kneading-troughs for pastry. A third doorway opened to a very small vaulted room, which Mr. King says was certainly the wine-cellar; for when wine was considered merely as a cordial, or dram, the stock was not very large. But at Caistor we find two "pypes of rede wyne," that pale sort called *piment* (not claret), in the cellar.[q] The fourth great arch conducted, by a large steep staircase, to a prodigious variety of small apartments, which, from their number and situation, seem to have been designed for the reception of guests and numerous retainers, there being others, of still inferior sort, in the rest of the house, for servants, especially in the range of buildings opposite the great door of the Hall.[r]

Cange, *v.* Avanna, Galera, Macrona, Orticlineum. Froiss. vii. 171. Chaucer. Wart. Sir T. Pope, 170. Howell's Letters, 70, 71. Antiq. Repert. i. 267. Richardson's Palladio, 124. Lys. Brit. vi. 353.

[p] Archaeologia, xxi. 272-3.

[q] Archæologia, xxi. 273.

[r] Enc. M. Par. 773. Angl. Sacr. i. 142, 149, 522. ii. 371. Brit. Topogr. i. xxix. Strutt's Horda, iii. 64 Stowe's

About the reign of James I. we find keeping Halls given up as expensive. A distinction was made between "keeping the bigger hall" and common days.[s]

Hunting-Towers. At Chatsworth is or was one built on purpose for ladies to behold the sport.[t]

Kitchen. The Kitchens of the middle ages are, according to some statements, of Roman construction, mostly octagons, with several fire-places without chimnies; no wood whatever in the building, as at Glastonbury, and a stone conical roof, with a turret at top, for the escape of steam and smoke. Some, however, had funnels and vents below the eaves to let out steam. Some too had four ranges, a boiling place for small boiled meats, and a boiling house for the great boiler. In private houses they were no doubt different; for Du Cange mentions a little kitchen with a chamber, even in a solarium or upper floor. The Anglo-Saxons chiefly boiled their meat. The animal having been killed and cut into pieces, was put into a large kettle, which was set on a trivet of three legs over the fire made on the hearth. They stirred it, and took it out with a hook or fork [the flesh-hooks of the Scripture, &c. see ch. ix.] which had two prongs, turned horizontally to the handle. We hear of a kind of glove, or sleeves, which covered the palm of the hand, used for lifting cauldrons from the fire; the kitchen cleansed with brooms on the Saturday afternoon; a place called a *Suspensorium*, and ascended by a ladder, where flitches of bacon were kept, perhaps our racks in farm-houses; a versatile gibbet for hanging the cauldrons on; trivets, iron pots, pans, kettles, basons, cullenders, chafers, pestle and mortar, chafing dishes, spits, skimmers, ladles, platters, dishes, saucepans, racks, gridirons, tongs, fire-rakes, fire-forks (substitutes for pokers), pots for sauces, jacks, spice mortars, small with iron pestles, the other being of stone; bread grates, dressers. In the 13th century, the bellows-blowers were officers in royal kitchens, whose duty it was to see that soup, when on the fire, was neither burnt nor smoked. The kitchen-towel is ancient, as is also the process of malting; and in the brewhouses were coppers, mash-vats, leaden troughs (instead of wooden coolers) set in the ground, or on curbs, &c.[u]

Studies. Most usually in towers. At Wressel Castle, Yorkshire, was a Study, called Paradise, coloured green and white, "where was a closet in the midle, of eight squares, latised aboute, and at the toppe of every square was a desk, ledged to set bookes on, cofers within them, and these semid as yoined hard to the toppe of the closet; and yet by pulling one or al wolde cum downe briste highte in ravettes, and serve for deskes to lay bookes on." At Naworth is Lord William Howard's Library, a small room, in a very secret place, high up in one of the towers, well secured by doors and a narrow staircase. Not a book has been added since his days, i. e. since those of Queen Elizabeth. In it is a vast case, three feet high, which opens into three leaves, having six great pages pasted in, being an account of S. Jos. of Arimathea, and his twelve Disciples, who founded Glastonbury, and at the end a long history of Saints, with the number of years and days for which each could grant indulgences. The roof is coarsely carved; the windows are high, and are to be ascended by three stone steps, from the caution of the times, not to be shot at. Close by the Library is an ancient Oratory, richly ornamented on the sides of the ceiling with coats of arms and carving in wood, painted and gilt. Peacham recommends that Studies should face

Annals, 535. Froissart, iv. 158. Nichols's Progresses, 2d edit. i. 344. Roy. Househ. *32. Briton's Architect. Antiq.

[s] Archæolog. xiii. 321. Gage's Hengrave, 22.

[t] Antiq. Repert. ii. 285. Nich. Progr. ubi supra.

[u] Grose, iv. 188. v. 34. viii. 54. Nich. Progr. 2d edit. iii. 102. Du Cange, *v.* Coquinula, Palmaria, Peripsima, Suspensorium, Trigonus, Triparium, Vernum, Manutergium, Manutergiolum. Strutt's Horda, pl. 17, f. 2. iii. 65. Joinville, i. 409. Brit. Monach. 322, 371.

the East, to avoid moths and mouldiness. The Clerk at Oxenford, in Chaucer, had at his bed's head twenty books clad in black or red. In another, we find a curtain hanging half way up, and a narrow ledge, upon which books were placed, with their sides next the wall.[x]

Oratories. Near bedchambers, for prayers, and furnished with altars.[y] A private Oratory discovered at Bristol, is a retreat formed in the wall of the chapel [the Gaunts], from which the upper part is separated only by a thin partition of stone. In the wall, on the left hand side of the closet, is a piscina, or niche, for a vessel of holy water, cut in the tomb of a painting of the Resurrection. On each side of the Saviour, a crowned and a mitred figure, kneeling in adoration, and between them the words "Jesu, Maria," &c. are repeated, in the text character of the time when the chapel was founded. In the corner, on the same hand, is a double-sighted aperture, through which a part of the altar in the chapel may be seen, and the service may be heard. Facing the entrance of the closet, a stone painted with two more subjects, in compartments of about twenty-two inches square, the one representing the Stable at Bethlehem, with the Virgin, the Child, Joseph, and Magi; the other, Christ in the Garden near Bethany, resting his right hand on a spade, with Mary at his left side, the other Sister of Lazarus in a supplicating attitude before him."[z]

Ovens. See p. 109; and *Oven*, ch. ix.

Larder. The *Cella Promptuaria* of the Classical Ancients; the *Promptus* of Gregory of Tours. Tertullian mentions, that salt meat was kept in it for use.[a]

Laundry. The washing of the Britons was doubtless like that of the Scots, where the women, with their coats tucked up, stamped in tubs upon the linen sometimes two in one tub, supporting themselves by their arms thrown over each other's shoulders. This was done in a stream or river, whither also our ancient females resorted for the same purpose. We find also men (Launderers) performing the operation by the feet; the wash-house (*wœsc-ern*, and *wœsc-hus*); the clothes smeared with soap; an earth used by the Normans. Holinshed says, "In some places also women doo scoure and wet their cloths with their [pigs] doong, as others doo with hemlocks and nettles; but such is the savor of the cloths touched withall, that I cannot abide to weare them on my bodie." Vessels of pottery, where the cloaths were cleansed by lye; regular Laundries; *Scaphisteria*, wooden troughs in which women brought the cloaths, after washing, from the river; *Siccatoria*, either stoves or pieces of ground for drying, cloaths dryed upon cords, grass plats, or poles connected with hoops, also occur. As to ironing, Juvenal (*Sat.* 3.) says, "*Pleno et componit lintea gutto*;" the *Guttus* was a vase. Afterwards a large stone, inscribed with a Scripture text, was used instead of the iron. This last was brought from Asia, being common in Japan. Clothes were also calendared by a glass cylinder, called a *Lischa*.[b]

Roofs. We find them ordered to project two feet, that the water might not hurt the wall. Wooden planking, covered with lead, is a most ancient mode in this country. Shingles, or wooden tiles, are very ancient, Rome having no other till the year A. U. C. 470. They are of Anglo-Saxon use, and were made of oaks, and the staves of wine-casks. Slates, with iron pins for roofing, have been found in Roman remains, and they occur for the same purpose in 1322. According to Pliny, tiles are the invention of Cinyra, son

[x] Grose, i 156. vi. 165. Compl. Gentlem. 54. Hawkins's Musick, ii. 344. Brit. Monachism.

[y] Froiss. ii. 157. [z] Evans's Bristol, p. 134.

[a] Apul. ii. 59. ed. Bip. Tertull. p. 399. ed. Rig. Du Cange, *v.* Promptus.

[b] Birt's Lett i. 52. Lye, *v* Wæsc-ern, Wæsc-hus, Leah, Lethrian. Scr. p. Bed. 407 a. Dugd. Monast. ii. 739. Du Cange, *v.* Lavendaria, Lavatorium, Lavatrina, Lischa, Panna, Scaphisterium, Siccatoria. Apolutium. Joinv. i. 148. Holinshed, i. 373, ed. 4to. Whitaker's Craven Deanery, 401 note. Titsingh's Japan, 193. Eng. Transl.

of Agriopè. Byzes first made use of stone tiles for roofing. Some were made of marble; even of gold; but more often of bronze gilt. They were made by potters called *Figuli ab imbricibus*. Hollow tiles, some inscribed, were used in the construction of tombs. The Anglo-Saxon and Norman were taken from the Roman; convex, or pantiles, are specifically distinguished in the Middle Ages, and they were in general use abroad in the 15th century. We find tiles made of potters' earth; no doubt the Dutch ornamented tiles.[e]

Thatch. Servius mentions the ancientry of this practice, and Herodotus describes the houses of Sardis as built or thatched with reeds, a material mentioned by Plautus, in his Rudens. The Northern Nations, in particular, used thatch, as did the ancient Helvetii and the Anglo-Saxons. We find pea-leaves, and rods of alder, used in thatching.[d]

Beams are coeval with building, except where timber was rare. They were first painted by Pausias the Sicyonian. Cedar beams perpetually occur in the Bible. Chesnut was most common with us. Mr. Pennant mentions an ancient toast, "*The top Beam of the great Hall*," for the master of the house. It is of very remote origin. The Roman word *Proceres* was a metaphor from the chief beam. Calphurnia, says Suetonius, dreamed that the beam of the house had fallen before Cæsar died. The Anglo-Saxons called the chief beam *Hebenhus*.[e]

Gutters. The Romans had gutters of *terra cotta* placed along the roofs of their houses, and the water ran through heads of animals, &c. placed in the angles and other convenient places. Leaden gutters were known in the middle ages.[f]

Rooms. The Britons had no bed-rooms, but, according to the customs of the ancient Welch and Highlanders, slept on the floor on mats in one common room. The bed-rooms and upper chambers of the Anglo-Saxons were vaulted, bolted, furnished with a chest, and a round-back chair by the side of the bed, adorned with silk palls and hangings. We find a seat near the bed, highly fitted up, and hung round with curtains; fires kept all night in a brazier; statues and images in them; used as sitting rooms; sometimes a whole family sleeping in them; strawed, but carpeted in the fifteenth century; fire-places, with dogs; niches above for candlesticks, vases, &c.; armed chair, cushioned, by the side of the bed; hung with tapestry, or painted flower-pieces suspended; a chest; a large stand of two stages for cups, &c. the upper covered with a cloth. The great chest, and the strong or money-box, for all kind of valuables, was usual, from the Roman scrinium to the modern cottage; a cupboard sometimes accompanying the chests. The bed-chamber of Edward VI. was to have no back-doors into gardens or courts. Our kings did not sleep in the room alone; and gentlemen of the privy-chamber slept in an adjoining apartment. In Elizabeth's bedroom we find two locks to the door, one called the privy-lock. Anne, Queen of James I. had a walnut-tree chest of drawers in her room. Naming rooms, as the Apollo of Lucullus, and painting them, an Egyptian fashion, a substitute among us for hangings, are mediæval customs. Perfuming rooms, strewing them with rushes, and putting flower pots in the windows occur.[g]

[c] Du Cange, *v.* Forgitare, Laterculus. Officinum, Schindula, Scalliaria, Ostracarii, Pannei lapides. Gough's Camd. iii. 183. Plin. vii. 56. Murator. Inscr. 963. 2. Archæol. ii. 177, 178. iv. 85—90. Notices des MSS. vi. 118. XV. Script. 300.

[d] Serv. Ecl. i. Plin. xvi. 36. Wood's Switzerland, 3. Du Cange, *v.* Pisatius. La Brocquiere, 233.

[e] Plin. 35. 11. Gilpin's For. Scen. i. 60. Pennant, Whiteford, 55. Suet. in Cæs. Lye, *v.* Hebenhus.

[f] Cayl. Rec. v. xix. iv. pl. 61. n. 2. Enc. Du Cange, *v.* Noqueria.

[g] Girald. Cambrens. p. 886, ed. Frankf. Birt's Letters. Whitaker's Manchest. ii. 34. Lye, *v.* Ofergeweorc, Bigelf. Du Cange, *v.* Camerata Domus. M. Par. 81. 981. XV. Script. 199. 875. Trivet. 238. 268. 284. 332. Past. Lett. ii. 324. Strutt's Dress. ii. pl. 118. Horda, i. pl. 15, f. 5. 6. pl. 27, f. iii. i. p. 45; ii. pl. 58, 88, &c.; iii.

Hangings. The carpenters were such bad joiners that hangings were absolutely necessary, says Turner; but more probably, as the buildings were chiefly stone, to hide the walls and be moveable. The invention of tapestry is ascribed to the Pergamenians; *i. e.* Attalus III. King of Pergamus, the inventor of gold embroidery, died about 621, A. U. C. and, having no issue, made the Roman people his heir, through which his tapestry was introduced, it being before unknown. The Greeks and Latins had hangings on which figures were worked. Our Anglo-Saxon ancestors had wall-hangings, most of them silken, some with the figures of golden birds in needlework, others woven, and some plain. The destruction of Troy was a favourite pattern: one lady thus recorded the actions of her husband, in memory of his probity. Hangings with arms were frequent. Anderson, who quotes Guicciardini, says, that the particular manufacture which we call tapestry was invented in Flanders about 1410, and La Brocquiere supports him. Henry mentions an attempt to introduce it here temp. Henry VIII. and it appears that W. Sheldon, Esq. brought workmen over at his own expense, and employed them in weaving maps of the different counties, of which specimens remain at Weston. In 1619 Sir Fr. Crane actually introduced it, but the foreign was preferred even in 1663. In the reign of Elizabeth men in fantastical postures, like morris dancers, were common patterns for hangings or apparel. A foreigner says, that the English made much use of tapestry and painted cloths, well executed, and covered with a profusion of fine coloured roses, fleurs de lis, and lions, there being few houses without this tapestry. We find, however, not only Flemish tapestry, but Chinese, Indian, very scarce, Turkish and Tyrian *tapestry*, whatever it was, all in use here at the same period.[h] See *Arras, Painted Cloth*, ch. x.

Paper Hangings were invented early in the seventeenth century, and Beckman distinguishes the origin of each specific kind. Leather hangings are of the same æra.[i]

Hiding places were annexations to rooms now unknown. In a turret projecting from the East Tower of the Tower Gateway at Oxburgh Hall, co. Norfolk, is a curious hiding place or hollow space in the wall, measuring about six feet long, by five feet wide, and seven in height. The entrance to this dark and secret recess is through a small arched closet, wherein is a trap door, concealed in the pavement. The door is formed of a wooden frame, inclosing bricks, and its centre is fixed on an iron axle; by a forcible pressure on one side, the other end rises, and thus the solitary den or cell is disclosed; but the door is so constructed and situated, that it would never be found by accident.[k] Alberti says, "Pervelim non deesse *abditissimas latebras, occultissimos recessus*, et *celata diffugia*, ipsi patri-familias vix agnita: quibus adversis casibus argentum, vestem, seque, si id ita mala tempestas tulerit, salvet."[l]

Secret Houses. At certain seasons, the nobility retired from their principal mansions to some little adjoining lodge, where they lived privately. The banqueting houses were used for this purpose.[m]

Stables. The use of longurii or bars was retained. The Anglo-Saxon stables had stalls; and at their festivals the care of the horses was given at night to one of the visitors. Ingul-

169, &c. &c. Antiq. Repert. ii. 192. Pegge's Curialia, 17. 70. Warton's Sir T. Pope, 100. Camp. Journ. Edinburgh, ii. 355. Gostling's Canterb. Walk, 175. Pliny, xxxv. 11. Decem Scriptor. 376. 750. 2393. 2434. 2457. Smythe's Berkeley MSS. M. Paris, 156.

[h] Turner's Anglo-Saxons, iii. 57, 58, ed. 3. Univ. Hist. vi. 104. Theophrast. 17. Plut. in Themistocl. Anderson's Commerce, i. 418; ii. 280. 313. 477. La Brocquiere, 310. Froiss. viii. 73. Henry's Hist. Engl. xii. 181. Nash's Worcestershire, i. 66. Nichols's Progress. 2d edit. iii. 505. Antiq. Repert. i. 224. 260. Douce on Shakesp. i. 332; ii. 51. [i] Beckm. 162. 170.

[k] Britton's Archit. Antiq. ii. 88.

[l] Re Ædif. fol. lxii. b. [m] Past. Lett. iv. 67. Berkeley MSS. 197.

phus mentions stables, with apartments over for servants, as now. At Heydon Castle, in Northumberland, is a stable with an arched roof, and even mangers of stone, no wood being used in the structure. A lamp was kept burning in them all night; whence, perhaps, the above caution.[n]

Stairs at Persepolis are so low and wide that horses could ascend them; but in Roman houses the stairs appear to have been in general high and inconvenient. Various staircases of wood and stone still remain in ruins and old mansions. In the North-west corner of the Tower of Pontefract Church, are two circular flights of stairs, winding about the same centre, with separate entrances below, and distinct landings above. As to the newel stair-case, the diameter in the Trajan column is divided into seven parts, three for the newel in the middle, and four for the stairs. To the porticoes of Pompeii were annexed curious winding stairs; for, through their situation in the middle, preventing the access of light, except from on high, they were set upon columns, that the light might pervade all parts alike; and Bramante has imitated it. Triangular stair-cases also occur in ancient buildings. Louis Cornaro invented stairs without a wall within; and Mark Anthony Barbaro, a Venetian, the well or geometrical staircase; but possibly it was only a revival. Francis I. at the Castle of Chambré, near Blois, made four staircases to four several rooms going one over the other, in such a manner, that the inhabitants of one room needed not to go down the stairs of the other, and yet beheld each other pass up and down. The Classical Ancients had always an odd number of steps, in order that ascending, from ominous ideas, with one foot, they might end with the same. At Moreton Hall, Cheshire, the stairs leading to the gallery wind round the trunk of an immense oak tree, which is sunk into the ground.[o]

Windows. Beckman observes, that transparent windows were in the time of Seneca quite novel. Stubbs ascribes the introduction here of stone and glass windows to Wulfrid, Bishop of Worcester, in 736; but it is more generally assigned to Benedict Biscopius. To the particulars under Architecture may be added the following: Trefoil openings within triangles are in the style of Edward the First's reign; but about that of Richard II. or Henry IV. the windows began to be sub-divided by upright mullions, forming so many perpendicular lines. Towards the 15th and 16th centuries the mouldings are light and elegant. As late as the time of Edward II. and III. the glass of the windows was rebated into the stone work, but was soon after set in grooves. The windows of cloisters, &c. were formerly closed with glass, which was held up by horizontal bars over the columns, and small grooves in the stone moulding. The lower parts of the window, from the top of the columns to the base, were, according to Mr. Repton, open to the weather. Mr. Warton thinks that windows were probably of lattice, [often] not of glass, in the 16th century. Windows were used for prospect and meditation. Coryatt describes French windows as different from English, in having wooden leaves below the glass, for immission of fresh air. Our windows, down to the floor, opening like doors, are the valvatæ fenestræ of Vitruvius, and outside window shutters are ancient.[p]

Bridges. Bow-bridge, built 1118, is the first in England of stone;[q] but those of wood, fortified with planks and merlined, were common.[r] Length was deemed an essential point of secu-

[n] Du Cange, *v.* Longurii. Lye, *v.* Hors. Hawkins's Musick, ii. 59. Script. p. Bed. 505 b. M. Par. 1035.

[o] Miss Knight's Latium, 34. Encyclopedia. Richardson's Palladio, b. i. c. 44, 45. Grose, vi. 145. Britton's Architect. Antiq. ii. 84.

[p] Enc. Miss Knight's Latium, 36. Beckm. Invent. ii. 94. Decem Scriptor. 1694. Warton's Poetry, iii. 96. Britton's Archit. Antiq. iii. 86, 87. Angl. Sacr. ii. 424. Coryatt's Crudities, i. 50. Vitruv. vi. 6.

[q] Strutt's Horda, ii. 46.

[r] Du Cange, v. Merlatio.

rity, in the view of fortification,[s] which principle was further consulted in narrowing them, in placing towers at each end for guard-houses, drawbridges in the centre, bars, with bolts and locks, and even additional gateways, after the invention of gunpowder. We find them also with starlings, and houses upon them called *Domus pensiles*.[t] Mention has been made, under the Roman era, of consignment of them to the priests, and the annexation of chapels to almost all our bridges of note. The most remarkable was at Droitwich, where the high road passed through the midst of the chapel, the reading-desk and pulpit being on one side, the congregation on the other.[u] Bridges were hung with tapestry upon occasions of rejoicing,[x] and bankers kept exchange-tables on them.[y] The construction of piles by encaissement has been claimed as a modern invention, at Westminster, &c. but it is absolutely alluded to by Virgil and Vitruvius.[z] Bridges of boats fastened with iron hooks occur;[a] and in the old romances were sometimes made of swords and spears.[b] The ancient Danes erected bridges for memorials of friends.[c]

Guild-Halls, Publick-Halls, &c. The first of these is the *Buleuterion* of Pliny, built of wood only, at Cyzicus, without iron, in order that one part might be repaired without damage to the other.[d] It is also the *Gild-halla* of the Anglo-Saxons; and signified, too, the place where wares were exposed to sale; for the general place of assembly of the citizens was in the market-place, as the Roman near the Forum, in all the towns of the Middle Ages.[e] Philip Augustus, in 1183, made two great houses, called *Halas*, in which in time of rain all the merchants might see their goods kept clean, and in the night preserved from thieves, and so cloth was sold in the 13th century. Our Blackwell Hall, near Guildhall, was precisely of the same kind.[f]

In 1558 Alderman John Haughton built the Town Hall *upon the bridge* at Stamford.[g]

Conduits. One at Pompeii of oblong form has a coved roof, and sides adorned with figures, as in many altar-tombs, standing under a long, elegant series of festoons, drawn up, like a window-curtain, one over the head of each figure, instead of the tabernacle, as above our niches.[h] Ours were often elegant little fabricks, and upon festive occasions made to flow with wine. M. Paris describes one fortified with a wall, barbican, and towers.[i]

EXPLANATION OF THE USUAL TECHNICAL TERMS USED BY ANTIQUARIES, IN DESCRIBING ANCIENT GOTHIC BUILDINGS, ESPECIALLY CHURCHES,[j] ARRANGED IN A MANNER SUITED TO TAKING NOTES, &c.

DOORWAYS. Arched Doorways have *Spandrils*, i. e. corners between the apex of the Arch and the *Label*, or *Entablature*; in which *Spandrils* are sometimes placed the arms or badge of the founders or lords. The *Soffit* is the interior sweep of the Arch, often decorated with the mouldings described in the Head-piece of Chap. VI. p. 98, or figures in compartments, or others below described. These ornaments frequently descend down the jambs. Over the door may be a simple *Label* like that of Heraldry, or an *Entablature*, i. e. the ornamental top finish, like a mantel-piece, consisting of an *Architrave*, the lower moulding; the *Frieze*, or middle, in Gothic Architecture al-

[s] Du Cange, v. Licia, Merlatio, Sponda.

[t] Id. v. Ansia. M. Par. 488, 727, 856. X. Script. 2517, 2617, 2703. Phillips's Shrewsbury, 148. Froissart, 149. Crusoe's Art Militaire, 89.

[u] Nash's Worcestershire, i. 329.

[x] Froiss. ix. 358.

[y] Du Cange, *v.* Cambitus.

[z] Æn. ix. 710. Vitruv. c. 12.

[a] Du Cange, ub. sup.

[b] Douce on Shakesp. i. 420.

[c] Ol. Worm. Mon. Dan. 848.

[d] Plin. xxxvi. 15. Enc.

[e] Du Cange, *v.* Guild-halla, Louba, Lobia. Angl. Sac. ii. 397.

[f] Du Cange, *v.* Hala.

[g] Drakard's Stamford.

[h] Pompeii, 131.

[i] P. 125.

[j] A vocabulary of all the terms used by the Mediæval Architects would require a thick volume. Ducange has some thousand words.

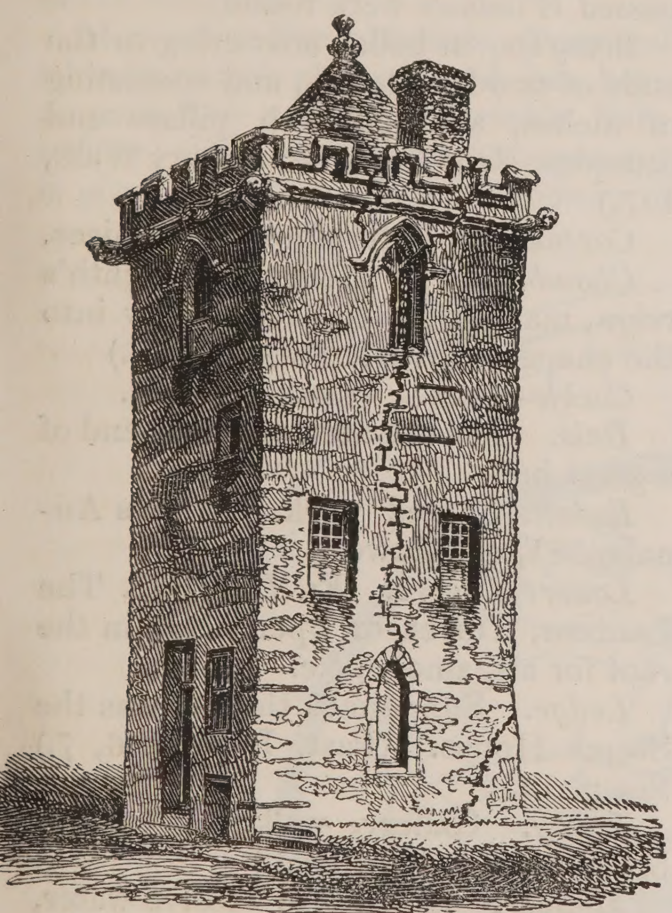
ways hollow, and plain or ornamented with figures, &c. and the *Cornice*, the upper compartment.

NAVES OF CHURCHES extend from the West end of the Choir, or Chancel. In great Churches they contained numerous small altars placed between or against the columns, very rarely monuments. The centre and side ailes were left free. The top of the middle aile, with windows above the arches, is the CLERESTORY. At the end, where it joins on to the Chancel, was often a small arch. Near or under it was the Saint's Bell (see p. 125), the sound of which was thus communicated externally. In the Nave are often, 1. COLUMNS, which are divided into *Bases*, *Shafts*, and *Capitals*. The *Bases* have, lowest of all, round or square tablets, called *Plinths*, and above them *Mouldings* of various patterns, generally annulets or rings. The *Shafts*, Anglo-Saxon and Norman, may be plain, or ornamented, or reticulated, &c. In succeeding periods they may have *Toruses*, small cylinders, annexed to a large middle one, or in the later styles, the shaft and base may be reeded. The *Capital* has its *Astragal*, just above the Column; the *Die*, plain or enriched with foliage, the middle compartment; and the *Abacus*, the uppermost member. 2. ARCHES which never have keystones, as in Grecian Architecture, two stones being instead joined in the centre. Over the Arches in Cathedrals are *Triforia* (see p. 126). Arches often spring from *Imposts*, small caps or cornices of piers, or from Pilasters or *Corbels*, of which below. 3. WINDOWS, which have *Mullions*, the stone bars dividing the glass into one, two, three, or more lights. 4. VAULTINGS, i. e. arched roofs, supported by *Ribs* or *Groins*, often intersecting each other, and meeting in a *Boss* (a rose, figure, coat of arms, &c.) in the centre, and sometimes springing from *Corbels*, brackets of human heads, &c. 5. NICHES, consisting of three sides of an octagon, two oblique *Cants* (parts which have inclined faces), or simple recesses of two sides, and one front, set at right angles. They may have besides a projecting bracket at the base, small buttresses and pinnacles at the sides, and flat or projecting canopies at the top. 6. The CHOIR-SCREEN, mostly of wood. "This rich combination (says Mr. Dallaway) of Sculpture with Architecture, has its date of introduction not anterior to the close of the thirteenth century. It was first introduced in the canopies of sepulchral monuments, placed over tombs, upon which the effigy was recumbent. As these were enlarged afterwards into *Sacella*, or *Burial Chapels*, for the celebration of obits, and where prayers for the dead were offered up, the enlarged space gave ample opportunity for a bolder design, and more elaborate workmanship. The tombs of the four Bishops in succession, in Winchester Cathedral, present perfect specimens. These are likewise, in some instances, small detached buildings. Contemporary with the earliest of them are screens of two kinds, those which divide the Nave from the Choir and Altar Screens [of which hereafter]. Dallaway's Wyrcestre Redivivus, pp. 25, 26. These Screens supported the *Rood-loft* (see ib.), which was ascended by a *Stair-case* in the wall, winding round a *Newell*, or centre column; or such stair-case only communicated with a stone pulpit, placed at the North corner of the Rood-loft, which had a distinct flight of steps. 7. FONTS. Placed at the West end. 8. CONFESSIONALS (see p. 124), PERFORATED COLUMNS for viewing the Host, &c. 9. NORTH DOORS, through which penitents retired after confession.

The CHANCEL was divided into the *Choir* and *Presbytery* (the raised part where the altar stood), and where there was a Retro-Choir, or Lady-Chapel, it had a mural screen. "In these small structures (says Mr. Dallaway, *ubi supra*) the richest tabernacle-work of Niches, Finials, and Pedestals, excite our admiration. Statues of Kings and Bishops were usually placed in the first mentioned, while those of tutelary Saints occupied the other exclusively."

On the side of the altar was often placed a tomb, not only containing an interment, but used for supporting the *Paschall*, as the tomb was called for exhibition of the resurrection. (See Whitaker's Richmondshire, i. 5; Lysons's Britannia, vi. 420, &c.) Of *Stalls, Piscinæ*, &c. see p. 122, seq.

Campaniles were towers on purpose for the bells, as at Salisbury, Tewkesbury, &c. The latter was afterwards a prison, and removed in 1817. It is here represented from Knight's Tewkesbury:



Lanthony, near Gloucester, had even *four* bell-towers and bells. Fosbroke's Gloucester, p. 292.

Towers, or Spires, as before described (pp. 114, 135). Carter[k] calls the lower part of a Tower, emerging from Transepts, the *Lantern;* others understand by the term (or *Louvre Tower*) a Tower open to the sky, like that of Ely.

Some churches have Flying Galleries, communicating passages from one wall to another, like the whispering-gallery at Gloucester. (*See the plate, p.* 119.)

Over the South Porch is sometimes a bust or figure of the Patron Saint. [At Ruerdean, in Gloucestershire, is over the Porch-entrance an arch with a pedestal for a small figure or bust, and over the church door within, a bas-relief of St. George and the Dragon, copied in p. 151, from a communication by Sir S. R. Meyrick to the Gentleman's Magazine.] Just within the church door, or beside it, is often a *Holywater Stoup,* or stone bason in the wall.

The parts of buildings, external or internal, are these, alphabetically arranged.

Beads, are globular ornaments, peculiar, says Carter, to Anglo-Saxon Architecture, carved in the mouldings, such as hollows, &c. on the edges of gateways.

Block. A plain or enriched projecting division in an entablature.

Bows. Parts worked in a circular form.

Breaks. Parts of walls projecting, in order to diversify a continued line.

Buttresses. Close; *open,* i. e. with perforations in the profile; *flying,* which have a half arch appended, bearing against the Clerestory, or a wall. We find angular buttresses, with niches containing figures of a Lion and a Dog.[l]

Courses. The regular order of the stones or bricks in walling. Attention to the difference of these, by the appearance of patching, shows when buildings were repaired or augmented.

Crockets. Ornaments on the edges of gable or point ends, angles of pinnacles, &c. They are generally of the form of half a pear, cut lengthwise, the thick end uppermost, and consisted of the flower *Calceolus,* being not only ornamental but useful, as affording a means for workmen to ascend the outsides for repairs. (Wren's Parentalia; Bromley's Arts, ii. 195.)

Dadoes. According to Carter, dies

[k] Carter's Explanation of Architectural Terms, &c. in Gent. Mag. 1802 and 1803.

[l] Britton's Wilts, iii. 61.

of pedestals, uncharged with mouldings, or any superficies, on which the principal part of a work is raised, such as is seen below windows, and thence continued round a room, &c.

Facade. According to Carter, any considerable building in front of the main edifice, such as the treble grand entrances into the West front of Exeter Cathedral.

Fascia. A flat member in a cornice. &c. larger than a fillet. Id.

Fillet. A small flat moulding in a cornice, &c. Id.

Finials. The pyramidal tops of pinnacles, &c. Carter makes them the foliage of these, pediments, &c.

Frets. Fillets intersecting each other at right angles, occurring in Anglo-Saxon Architecture, &c.

Gargoyles. Water spouts.

Hollows. Mouldings composed of one quarter of an inverted circle.

Ivy-leaf. Often introduced as an ornament to capitals, friezes, &c.

Monogram of Jesus, I. H. S. or a ruder form. [There is a remarkable example sculptured in a small oratory at Grantham, where the letter I. when closely inspected, gives the figure of St. John, H our Saviour on the cross, and S the Virgin Mary and two attendants. *Carter.*]

Mouldings. Small projections beyond the surface of a wall, columns, woodworks, &c.: such as are fillets, rounds, hollows, ogees, &c. Semicircular, or three-quarter-round mouldings, are prior to the fourteenth century. The particular Anglo-Saxon and Norman kinds are engraved in the head piece of Chap. VI. p. 98.

Ogees. Mouldings half convex, half concave, the outline of half a pear, cut lengthways, the thick end downwards. See Head-piece, Chap. VI. p. 98, for an Ogee Arch, only half of which occurs in mouldings. These mouldings were not known before the fourteenth century, if so soon.

Ovolos. Mouldings taking a small part of the exterior line of a circle.

Pinnacles, if with vanes, mark the fifteenth century.

Rounds. Mouldings in form about two thirds of a circle.

String-courses are those from which buildings begin to narrow upwards.

Mansions and Castles. Some few things occur here which are not seen in Churches, as

Bowers. Small chambers for ladies, richly wrought and ornamented, with circular or octangular windows: from the Icelandick *Boran,* to dwell. (Percy's Ball. Gloss. v. 1.)

Bay Windows. Projecting Windows, with rectangular corners; as the *Compassed Windows* were round.

Beaufets, in halls, answering to the ends of two long tables, and consisting of niches, adorned with pillars and canopies. (Gostling's Canterbury Walk, 127.)

Cartouches. Rolls adjoining cornices.

Chambers. In Henry the Eighth's reign, many were to have a view into the chapel. (Wart. Poetr. iii. 77.)

Cockle-stairs. Winding Stairs.

Dais. The elevated or upper end of a great hall.

Entail. Carved work. (Stowe's Annals, 381, ed. Howes.)

Louvre, Loovre. Fr. *L'ouverte.* The Lantern, Turret, or open place in the roof for air, smoke, &c.

Lodge. Sometimes the same as the Secret House. (Past. Lett. iv. 6, 7.) See p. 145.

Lobby. Gallery, walking place, or broad room. (Old Dict.)

Manger. A place to receive water, which came in at the houses. (Old Dict.)

Muniment Room. A little strong room for keeping plate, charters, evidences, &c.

Oratory. A place for private prayers, not consecrated (Lyndwood's Provinc. f. 78); furnished with an altar, and near the bed-chamber (Froissart, ii. 157); to which, after the Reformation, succeeded the *Closet.*

Oriel. A term variously applied, but mostly to the window for prospect at the upper end of a hall. Archdeacon Nares adds a *Portico,* or *Court*; also a small room near the hall, where particular persons dined; to which last purport also an old Dictionary. A

learned paper on the Oriel, by the late William Hamper, Esq. F.S.A. will be found in the Archæologia.

Parlour. Adjoining the buttery and pantry at the lower end of the hall. (Warton's Poetr. iii. 77.)

Privy Chamber. Annexed to the chamber of state. (Ibid.)

Solar, Solary, Solyer. A light upper room. In the Solyer, where the "souper of Jhesu Cryst and of hys Appostles was made." (Gold. Leg. xix. b.)

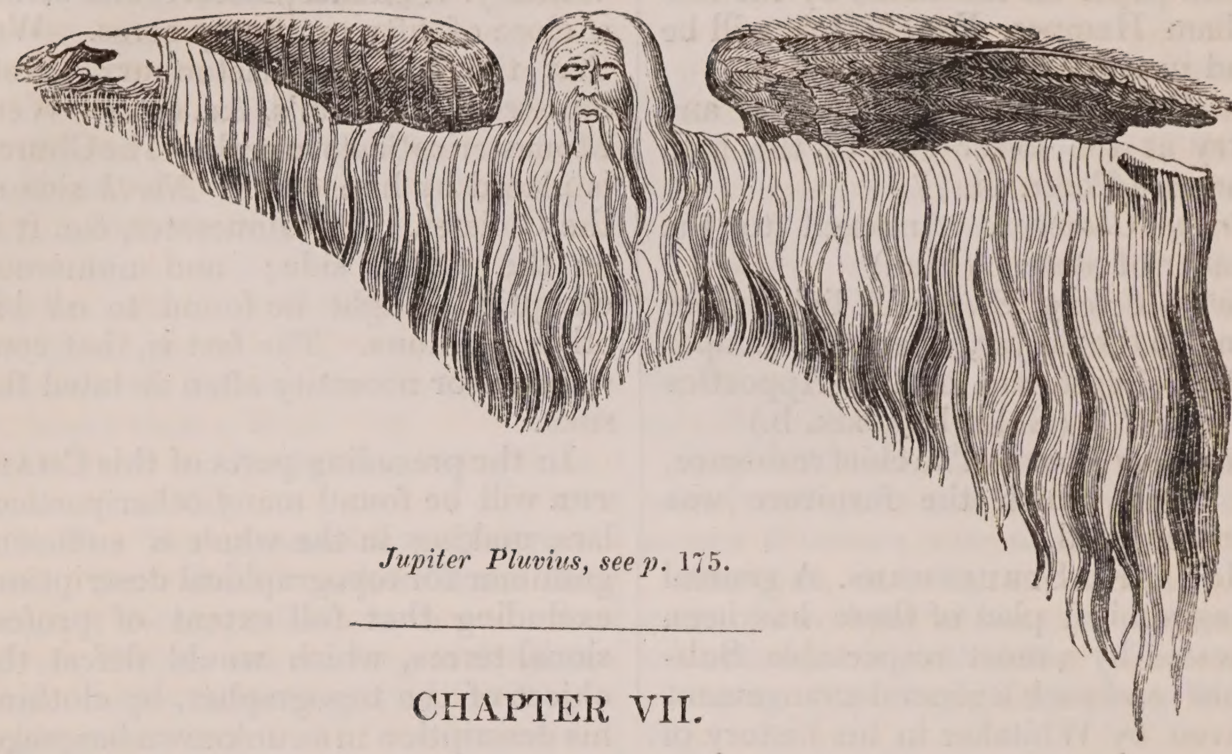
Standing House. The chief residence, that from which the furniture was never removed.

MONASTIC STRUCTURES. A general ichnographical plan of these has been requested by a most respectable Subscriber; and such a general arrangement is given by Whitaker in his history of Whalley. Whitaker places Abbies within a close of fifty or ninety acres. Was that the case at Glastonbury, Westminster, St. Alban's, &c. &c.? Were Monasteries Seats in parks? The Church is placed by him on the *North* side of the Cloister. At Gloucester, &c. it is on the *South* side; and numerous exceptions might be found to *all* his other positions. The fact is, that convenience or necessity often dictated the sites.

In the preceding parts of this CHAPTER will be found many other particulars, making in the whole a sufficient grammar for topographical description, excluding that full extent of professional terms, which would defeat the object of the topographer, by clothing his description in an unknown language.



Figure of St. George in the Porch of Ruerdean.—See p. 149.



Jupiter Pluvius, see p. 175.

CHAPTER VII.

Sculpture.—Egyptian.—Etruscan.—Greek.

What Sir Isaac Newton is in Astronomy, Winckelman is in Sculpture. We have, therefore, an oracle, upon whose decisions we may implicitly rely, without any impeachment of taste or judgment.

The first Statues were stones and blocks without form. It is on this account that the word column (κιων) signified among the Greeks a statue, even in the best times. At Sparta, Castor and Pollux had the figure of two parallel pieces of wood, connected by two other cross pieces; and this very ancient figure (Π) is still that which denotes Gemini in the Signs of the Zodiac. The first addition to these blocks was that of a head; and these the Greeks called ἑρμαι, great stones. To Gods of this kind David alludes in the Psalms: "They have mouths, but they speak not; eyes have they, but they see not." The next progress was the indication of sex. After which Dædalus, who worked in wood, added the legs. The first outlines of figures were simple, and for the most part in right lines.[a]

[a] Winckelm. Hist. de l'Art, i. p. 1—9. Ed. Amstelod.

Such being the origin of human sculptured figures, it is fitting to premise certain leading principles concerning beauty and ugliness in the human form, without which a proper critical judgment cannot be exercised. In general, the more the human form is distant from that which is the characteristic of our species, through assimilations of other animals, the more it becomes ignominious and disgusting. The more the eyes are obliquely placed, like those of cats, (as in the Chinese, Japanese, and some Egyptian profiles,) the more is beauty violated. The flat nose of the Calmucks, Chinese, and other nations, is also an irregularity, because this flatness is contrary to the unity of the form in which the rest of the bodily shape has been moulded. There is no reason which requires or authorizes an *enfoncement* of the nose distant from that direction of the forehead which it ought to follow; but a forehead and a nose formed of one straight bone, like those of horses and other animals, would militate with the usual form of our species. The pouting and swollen lips of negroes, a feature common to them with the monkeys of their country, is a super-

fluous excrescence, occasioned by the heat of the climate. The little eyes, which characterize the inhabitants of the most distant regions in the North and East, are still regarded as one imperfection of their short and contracted form.[b]

The forms of a fine person are composed of lines which change continually from a central point; all crooked, and yet never describing a circle; so that they are at the same time more or less uniform than a circle, which, however great or small it may be, always preserves the same centre; and thus encloses other circles, or is itself included in others. This multiplication of centres was sought for, studied, and affected by the Greeks in their works of every kind.[c] Winckelman's application of this rule to their vases is not however correct; for the form was borrowed from Egypt, and, in my opinion, the archetypes were the seed-vessels of plants.[d]

Sculpture is said to have been a marketable commodity among the Phenicians,[e] but all the remains consist only in some Carthaginian coins. Their deities have covering wings from the hips to the feet: hereafter explained.[f]

Persian artists were superior to those of Egypt in the design of their heads, but they were far inferior in their knowledge of bodily proportions. Nudity they abhorred, and their figures, almost all dressed in the same fashion in stiff and dry folds, presented no opportunity of improvement. Their figures have very close sleeves, or none at all. The habits of the men are plaited in very small plaits; great plaits being only deemed fit for women. They have long hair, and the head covered with a fine cloth and cylindrical helmets.[g]

The statues of the Egyptians, says Madame de Stael, are more like mummies than men, and by their institutions of

[b] Winckelm. Art. i. 249, 250. [c] Nichom. Geras. Arithm. l. ii. p. 203. Winckelman.
[d] See ch. vii. [e] Bromley, i. 178. [f] Enc.
[g] Winkelm. Art. i. c. 2. s. ii. § 3.

silence, stiffness, and servility, they appear, as far as possible, to have made Life resemble Death. The empire of the soul seemed to be inaccessible to them.[h] In explanation, Winckelman notes that, with the exception of sculptures executed upon their buildings, the Egyptians never made human figures, unless for their Gods, Kings, Princes, or Priests. Hence they had no variety of forms, for the Gods of Egypt were only their ancient Kings, who were also Priests. The attitudes of these statues were fixed, and the artist did not dare to deviate from the standard. Strabo therefore says, that their figures want grace, and have no picturesque forms. Not being thus cramped in the representation of animals, these are of excellent execution, being of vigorous form, and the contours undulating.[i]

There are three styles of Egyptian Sculpture: 1. The ancient. 2. The Egyptian Greek. 3. The Roman Egyptian.

The first style probably lasted till the Conquest of Egypt by Cambyses the Second. Its general character in nudity is the contour formed by right lines, and little salient; in sitting

[h] Corinne, ii. 32. Engl. Translation.
[i] Winckelman. The most common of these figures is the Sphinx. Some have wings, others not. The Theban Sphinx has the head and bosom of a girl, the claws of a lion, the body of a dog, the tail of a dragon, and wings of birds. Count Caylus thinks, that the Sphinx was not known in Greece, but by the story of Œdipus, and then it appears in the same manner as when it proposed the Enigma. (Rec. iii. pl. 60. n. 2.) The Egyptian Sphinx, says Winckelman (Art. ii 1.) has two sexes, the *Andro-Sphingis* of Herodotus, with the head of a female, and male sexual parts. They are found with human hands, armed with crooked nails, with beards; the Persea plant upon the chin; horses' tails and legs; veiled, the sistrum, &c. Plutarch (de Isid.) says, that it was placed before temples to show the sacredness of the mysteries. It certainly denoted prudence and state secrecy. In Stosch, it holds in the mouth a mouse by the tail; has a serpent before her; a caduceus (Mus. Flor. ii. pl. 94. n. 6.) upon the coins of Chio, with the prow of a ship (Goltz. Græc. Ins. pl. 16); with a lyre (Beger. Thes. Brand, i. 419); with the foot upon a scull; upon an ox's head; throwing a man down, who could not explain the enigma; devouring another, held between the paws. See, too, Gorl. Dactyl. p. ii. n. 517. Eschyl. Sep. cont. Theb. v. 547.—Stosch.

figures, the feet close together; in those standing, one foot always advanced before the other. The arms in general hang down by the sides. Women have only the right arm adhering to the side; the left is folded under the bosom. Some sit cross-legged; others kneel. Bones and muscles are very faintly indicated; nerves and veins not at all. The knees, ancles, and turn of the elbow, are natural. The back is not visible. The contour not undulating is the cause of their cramped and dry aspect. The trunk above the hips is contracted. The way to understand their style is to examine the head, hands, and feet. The head has the eyes flat and drawn obliquely; the eyebrows, eyelids, and edge of the lips, are commonly indicated by a hollow line, for the mouth is always shut. The cheek bone is strongly salient; the chin shortened and cramped; the ears singularly high; the hands negligent; the feet flat and large; the toes quite flat, the little toe not more crooked than the others.[k]

The second, or Egyptian Greek, has the mouth drawn up, and the short chin. The eyes are hollow; the visage approaches to the Greek form, but the tout-ensemble of the figure is badly designed, and too short in proportion. The hands are more elegant than in the ancient style, but the feet are similar, except that they are placed a little further apart. The position and attitude are those of the old style; arms perpendicular, close to the body, and the figure mostly backed by a column. These works Winckleman consigns to Egyptian Masters, under the dominion of the Greeks, who introduced their Gods into Egypt, as well as their manner of working, and who, on their part, adopted some of the customs of that country. These figures are further distinguished, by having no hieroglyphicks, like most of the ancient statues.

[k] Winckelman cautions us against the figures of Boissard, Kircher, and Montfaucon, not one of which has the real characters of this style.

The last Egyptian style is the Roman imitation by Greeks, commencing with the reign of Adrian. Two good imitations occur in Maffei,[l] except the breasts *not flat*, the sides *strongly marked*, the body *full*, the joints of the knees *marked*, as well as *muscles of the arms*, &c. and the face not *Egyptian*. Beside the statues and bas-reliefs, considered to be of this æra, there are included in it, the Canopuses of Basalt, and the Gems, worked with symbols and figures, and the Scarabæi, all of which are of the Roman æra. As to the Abraxas, which belong to the first ages of Christianity, the workmanship is so bad that they do not merit consideration.

But the greatest distinction of this style is in the face, which has not the eyes level with the head in the Egyptian manner, but deeply sunk in the sockets, after the Greek plan, which was to raise the bone of the eye, and produce an effect of light and shade.

Winckelman observes, that the Egyptians executed no bas-reliefs, but in bronze.[m] He is mistaken; for Denon speaking of some says, "Il y a une noble simplicité dans l'agencement des figures, du style et de l'expression, dans la pose des deux personnages." He adds, some bas-reliefs are bad in the composition and style, more so in the perspective, but the attitude of every figure is true and expressive.[n]

The symbols of Egypt on monuments are the sea horse; the Nile seated, or prostrate; the busts of Serapis or Isis; the lotus, sistrum, &c.

PRINCIPAL EGYPTIAN FIGURES.[o]

Sabæism, or the *Uranolatreia*, was the foundation of the Egyptian mythology, and the strange figures of its deities. The following extract is a luminous solution of the origin of these figures.

[l] Racolta di Statues, f. 148. [m] Winckelm. Art. i. p. 61. seq. [n] ii. 52. [o] No authors of antiquity coincide in their explications of the attributes; which explications, as purely hypothetical, are of course omitted.

"Bruce maintains that Anubis is the same as Osiris, and that Osiris is Sirius, the dog-star, derived from *seir*, which, in the language of the first inhabitants of the Thebaid, as well as in that of the low country of Meroe, signifies a dog. It further appears, that *seir*, or *siris*, was the original name of the Egyptian God; for Diodorus Siculus informs us, that the Greeks, by putting O before the word, had rendered it unintelligible to the Egyptians. Sirius then was the dog-star, designed under the figure of a dog; on account of the warning he gave to Atbara, when the first observations were made there, at his heliacal rising and disengaging himself from the rays of the sun, so as to be visible to the naked eye. He was the "Latrator Anubis," [represented by a human figure with a dog's head,] and his first appearance was figuratively compared to the barking of a dog, by the warning which it gave to prepare for the approaching inundation.

"The theory of Jablonski is a little different from this, but is not inconsistent with it; and they both tend to prove, *that the mythology of the Egyptians had its origin chiefly in astronomy*."

"St. Clement of Alexandria, who was well-informed in the mystic theology of the Egyptians, explains the emblematical deity (Anubis) by a reference to astronomy. It would seem that at first it was only a symbolical image invented by astronomers to give a sensible expression of their discoveries; that afterwards the people, accustomed to see it in their temples, which were the depositories of science, adored it as a deity, and that the priests favoured their ignorance by connecting it with their religion. The worship of Anubis introduced that of the dog as his emblem.[o]

Ægipans. Rustic Deities, in the form of the Zodiacal Capricorn.—*Enc.*

Ælurus. The God *Cat;* sometimes a human figure with a cat's head. It is undoubtedly the Moon. (*Plut. de Is. et Osir.*) C. Caylus (*Rec. i. pl.* 7.) has engraved a cat, with two kittens, which, supposing one black, the other white, imply the phases of the Moon.

Agathodæmon. A serpent with horns and the discus; the *anguis cerastes* of Linnæus: the head sometimes *rayonnante*—with the head of Serapis, in allusion to the Serapis of the Nile, the second emblem of the river.—*Cayl. Rec. iv. pl.* 17, *vi. pl.* 10.

Antinous. Cold attitude. Arms perpendicular. A basket, lotus, or flower, on the head. *Winckelm. Art. i.* 263.

Anubis. A human figure with the head of a dog, or of a lion (his symbol), or of a cat and dog. He holds sometimes a sistrum, sometimes a caduceus.—*Enc. Montfauc.* &c.

Apis. The sacred Ox. C. Caylus thinks a triangle on the forehead an essential symbol.—*Enc.*

Canopus. See Vases.

Cherubim. Figures with even wings on the legs and thighs. Never copied by the Greeks; but found among the Romans and Gauls, and at Palmyra.—*Cayl. Rec. iii. pl.* 8. *n.* 3.—*Enc.*

Belzoni saw in Egypt an infant's head, with wings, upon a Grecian vase, and Sir Robert Kerr Porter, the ministering, or guardian angels, described under the names of Seraphim and Cherubim in the *Bible*, in Persian sculpture.[p]

Cneph. Same as the Agathodæmon. His emblem was at first a Greek Θ, or a serpent in a circle, or a cross within a circle. *Horapoll. i. c.* 64. *Euseb. Ptol. iv. c.* 5.

Crocodile. Symbol of the Divinity, according to Plutarch; of useful and fertilizing water, in Eusebius.—*Enc.*

Cross. Symbol of future life; from the Phallus.—*Enc.*

Crux Ansata. See Osiris.

Cynocephalus. The Baboon God. Seated, the hieroglyphick of the equinoxes, &c. *Winc. Art. ii. c.* 1.

Dog. Consecrated to Isis in par-

[o] Harris' Nat. Hist. of the Bible, 401.

[p] Foreign Topography, 89, 195.

ticular.—*Kircher*, *Clem. Alex. Strom. v.* 567. *Diod. Sic. I. i. Enc.*

Egg. The universe. Issuing from Cneph, the Serpent, the Creator, &c. From which Egg proceeds Phtha, the Greek Vulcan.—*Eus. iii. c.* 11. *Enc.*

Eternity. The Sun and Moon represented it.—*Horapollo.*

Eye. The symbol of Osiris. Sometimes it occurs with eyebrows, below the wing of a bird, and a hand issuing from the orbit of the eye, sometimes an unknown object.—*See Clem. Alex. L. V.* 668. *Pignorius. Cayl. Rec. ii. pl.* 10.

Feathers. Crown of Ostrich plumes, or of the Phœnicopteros, carried by Isis, as the symbol of Equity.—*Horapoll. L. ii.* See Phœnicopteros.

Griffin. It either meant Osiris, or, by the union of the eagle and the lion, the Divinity, the true sun of the soul, or the solar activity, when the Sun is in Leo. *Enc.*

Hand. All the parts of the human body were worshipped as divinities, but especially the hand. *Athanas. adv. Gentil. Enc.*

Harpocrates. The finger on the mouth, a cornucopia, lotus, Persea, a basket on the head, &c. The great singularity is the head shorn, with a lock of hair on one side.—*Mongez, Rec. d'Antiq. p.* 5. See Greek Sculpture.

Hawk. The Sun, or Osiris.—*Plut. de Isid.*

Hermanubis. Has the head of a dog, or hawk, and holds a caduceus, or sistrum.—*Spon, Rech. iii.* 112.

Herm-Harpocrates. Mercury with a head of Harpocrates, holding the finger on the mouth. He sits upon the lotus flower, and holds a caduceus, and carries on his head the fruit of the peach.—*Spon, Rech.* 98, *f.* 15.

Horns. See Isis.

Isis. The most common symbol of her is a Sistrum; but she also holds a butterfly, serpent, cymbium, or sitella, vase full of water carried before her in procession, patera, with a serpent, helm, cornucopia. Isis [Pharia] holds the sail of a ship, with her son Horus in her arms; steering a bark; veiled, consulting with Mercury; crowned with the leaves of the Musa; with horns; garment distinguished by fringes; a petticoat of wings; head covered with a cow-skin; a club; cornucopia; stars round her head.—*Enc.*

Osiris. With a hawk's head, that bird being consecrated to him, because he could look on the sun without closing his eyelids; closely draped from head to foot.—*(Cayl. Rec. i. p. 2.)* He holds a caduceus and spear; a baton topped by the head of a lapwing; a lotus flower; a sceptre, consisting of a staff crooked at the end, and finished by a *Crux Ansata*; the phallus; a forked stick. His most famous attribute is the crook, with a cross-piece, intended, say the French Antiquaries, for a *plough*. The square upon his shoulders, called a net, is a harrow.

The circle and cross, called *Crux Ansata, Phallus,* and *Tau,* is a key. The triangular attribute, taken for a *whip,* is a military weapon used in Ethiopia, *(Mill's Crusades, i. p. 285)*: *not* a flail.—*Enc.*

Phœnicopterus. This bird was consecrated to Isis, who wears two feathers of it in her head-dress.—*Stosch.*

Plinths. The Egyptians only have placed figures at the extremity of Plinths, which among them seemed to have been formed by an oblong square. —*Cayl. Rec. V.* 56. *pl.* 7. *n.* 4.

Serapis. One Serapis was the symbol of the Sun when in the winter signs. Another, worshipped at Canopus, symbolized the Nile, and as such was made in the form of a pitcher. When Ptolemy brought the statue of Serapis from Pontus, and placed it in the Temple of Alexandria, already consecrated to Serapis of the Nile, these distinctions were confused. The Greeks confounded it with their Pluto, and Serapis of the Nile disappeared. Jupiter Serapis is never found in ancient or Egyptian Sculpture.—*Enc.*

Serpent. As a symbol of the Sun, with the tail in the mouth, denotes the usual course of that luminary. Its body and tail often accompany human and animal heads in the representation

of Egyptian Gods. The Isiack serpents were probably of the domesticated kind. *Cneph*, or divine goodness, was represented by a snake, not venomous; his force and power by a viper, the figure of which the Ethiopian and Egyptian Priests wore round their bonnets of ceremony, and the Pharaohs were also adorned with that emblem. Plutarch (de Isid. et Osir.) says, that the Egyptians placed the *asp* upon the foreheads of their deities. But though it was the attribute of all, as appears in the Isiack table, and Horapollo, *(i. c. 1.)* it especially appertained to Isis Thermutis, or Tithrambo, *i. e.* Isis, irritated with the people: then an asp issues from her hair. Ælian *(de Anim. 10. c. 31.)* says, that it was so placed as an emblem of justice, to punish the wicked; and Isis, so decorated, is mentioned by *Ovid, Amor. L. 2. El. 13. Metam. L. 9. 687*, and *Valerius Flaccus, Argonaut. iv. 416.*

Typhon. The Egyptian Devil. His head is that of a person in the utmost terror.—*Mus. Flor. T. ii. pl. 41. n. 1.*

Vases, Urns, or Canopuses. The God Canopus is represented by a large vase; on some coins, surmounted by a serpent, the Agathodæmon. There are several false Canopuses, or Vases, only intended for embalming birds, &c.; of which Count Caylus has engraved one *(Rec. i. p. 1)*; and at Rome there are several real in the capitol, and Villa Albani, of which one has been published by Borioni *(Coll. Antiq. Rom. n. 3)*. The design of all these Canopuses is Greek, and especially the head; but the figures on the body represent almost all the Divinities of Egypt, with their attributes, and are, in imitation of their style, of very flat relief.

Winged Serpents, with the Globe. The Globe is the Universe; the Serpents, Cnuphis, or Cneph, the Agathodæmon, or Creator.—*Tomb of Psammis, pp. 7, 8.*

"The power of *demonstrating* the *true* meaning of Egyptian figures is *wanting*,[q]" and no room can be afforded in this Work for mere conjecture, however ingenious: the proper place for it is a periodical journal. Plutarch gives one meaning, Eusebius another, Clemens of Alexandria a third, Horapollo a fourth; and therefore nothing can be acquired, as to certainty, by collating them. Among the Greeks, a local mythology is often added to the general system; and Macrobius, Hyginus, and Ovid, differ from each other. In the "Golden Legend" may be seen, in the same manner, fanciful and arbitrary constructions of the attributes of the Romish Saints. It was a fashion thus, from a taste for mysticism, to allegorize every thing. This only is *certain*, that the hieroglyphicks depicted the religious ceremonies, and were performed by priests with masks of animal heads,[r] and dresses suited to represent the respective deities.

The next style of Sculpture is that of the Etruscans, predecessors of the Romans in Italy, whose peculiar characteristics, however, appear more in their gems than in their other works.

A common test of Etruscan sculpture, in distinction from that of Egypt or Greece, is, that it is lean, bony, and anatomical, like the figures in surgery books; the Greeks paying attention to the expression of the muscle, the Etruscans to that of bone.

Winckelman divides the Etruscan style[s] into three eras: 1. the *Antient*; 2. the *Middle*; 3. the *Greco-Etruscan.*

1. The Ancient. The first character of the antique style is design in right lines; attitude of the figures cold; action cramped. The contour does not rise and fall in requisite proportion and undulation, so as to give any idea of flesh or muscle, and hence the figures are lean. This style wants variety and suppleness.

There is a second character of the ancient or first style in this respect,

[q] Tomb of Psammis, p. 5.

[r] Cayl. iii. pl. 6. 1.; iv. pl. 4.; v. pl. 5. n. 5.; and vol. i. p. 41, &c.

[s] Others identify it with the Ancient Greek.

namely, that the imperfect touch of the features, and beauty of the face, distinguish the first works of the Etruscans, as it did those of the Greeks. The form of the first Etruscan heads is an oblong oval, which appears contracted, because the chin is terminated *à l'Egyptienne*, i. e. in a point; the eyes are quite flat, or drawn upwards, i. e. obliquely to the bone of the eye. All the parts of the body are composed of right lines, which fall straight upon the base. All these characters appear to have been copied from Egyptian figures of the highest antiquity. The first sculptor of a Divinity in Egypt formed it in this manner, and was imitated by his successors, and they by the Etruscans.

There are many small statues of the first Etruscan style, where the arms hang down the sides, the legs are close, the drapery long (of which the folds appear as if scraped out by an iron card or comb), the feet straight, the eyes hollow, flatly open, and drawn upwards. The design is flat without distinction of parts.

The first change in the style commences by denuding the person, except the sexual parts, which are enclosed in a purse, fastened by ribbands upon the hips.

The second Etruscan style is distinguished by muscles, swelling into hillocks, as if the figures had been skinned, and bones piercing the flesh, with such force, that the style is of unsupportable hardness. In the Etruscan Deities, so far at least as concerns the muscles, this strong expression does not appear, except in the calves of the legs; forced and unnatural gestures and attitudes, and a universal manner for all figures, (so that Apollo, Mars, Venus, Hercules, and Vulcan have no distinction, and Mercury resembles Hercules,) also occur. These peculiarities, (wings added to nearly all the Deities, straight and parallel folds in the drapery, and borders engrailed in rings,) are, according to Eckhel, to be extended to the Greek style of a remote age.

Bizar figures, peculiar to the Etruscans, were worshipped by them. Before Homer, the poet Pampho invented a Jupiter covered with horse-dung; and the early Greeks had a Jupiter Apomyos, under the form of a fly; the head making the scull and hair; the body, the face; and the wings, the beard. It was taken from the mythological fable of Hercules being annoyed with flies at Elis, and begging Jupiter to expel them.[s]

Jupiter, Diana, her Nymphs, and Venus, were represented with wings. Minerva has them on the shoulders and feet. Love, Proserpine, and the Furies, had wings on the head, and there were also winged ears.[t]. Apollo, Mars, Bac-

[s] Winckelm, Art. i. 147. Engr. Monum. Antich. Med. [t] Engr. Kirke, p. 44. Egyptian Deities, says Mariette, have sometimes wings resembling those of cherubims; and it appears from an Isis at Rome, with similar wings, that the fashion obtained under the Emperors. Upon the coins of Malta are two figures placed opposite each other with long wings, down to the hips. They advance in front, as if to cover the lower part of the body, and have occasioned much mistake. In *Maffei Veron. illustrat. P. iii.* 259. *Venuti—Spon. Rech. diss.* 28. p. 459. *Motraye, Voyage, t. i. pl.* 14. *n.* 13. *Numm. Pembr. P. ii. pl.* 96 *n.* 1. *Gordon, Hieroglyph. pl.* 14. *n.* 7. These wings announce the voyages of the Phenicians, who frequented the isles and coasts of the Mediterranean. From them the Pelasgi, or first Greeks, received the Egyptian Mythology, and from these first Greeks the Etruscans derived their information; and hence, says Winckelman, represented almost all their deities with wings. Horsley is therefore mistaken in saying *(Brit. Rom.* 353.) that a winged Minerva is unknown. Winged deities are not so common upon Greek as upon Etruscan Monuments. The Greeks commonly gave large wings to Victory, and sometimes to Diana. C. Caylus *(Rec. iii. pl.* 44. *n.* 3.) has given a statue, thought by him to represent the Goddess Salus. She has two wings upon her forehead. This singularity is not to be explained, but by some allegory now unknown. In p. 188 he has published another winged figure, where the feathers point upwards, a licence, he says, not capricious, for it occurs upon many serious Etruscan and Roman Monuments, where the feathers are not only arranged in this order but terminate in a volute. He confesses that he cannot explain it *(iii.* 188). Dr. Clarke says (V. 292.) that wings curved upwards from the back of figures is a fashion of the earliest ages, as appears from Grecian coins, particularly those of Corinth. Astle (Writing, 103.) says, that wings imply the providence and protection of the Deity over all created beings: D'Assigny (424) that the solar swiftness was typified by a winged horse.

chus, Vulcan, Hercules, Pan, Cybele, Pallas, and Love, were armed with a thunder-bolt. The Etruscan peasants used white hats, thrown back upon the shoulders. The first Etruscans wore a large long beard, pointed and turned up in front. Mercury was represented with this sort of beard, and is often armed, like Saturn, with a sickle. In the earlier times, the Etruscans marked the hair of their statues, like scales of fish, or in cork-screw curls. They arranged the folds of the drapery in a right line, parallel, as if fluted, one over the other. Draped Venuses and Graces were other peculiarities; as was a Juno Martialis, holding pincers in her hand, alluding, it is said, to a method of battle, used for breaking the centre.[u] This is improbable. It was perhaps taken from some unrecorded legend.

The Etruscan Furies are represented with boundless variety, except that they have all the modius on the head.[x] The Cabiri are sometimes joined with them when they are tormenting criminals; and these Gods are armed with knives, and a hook of many branches, to punish a wretch who is suspended by the hand.[y] Alecto, known by her torch and extended wings, appears on Etruscan vases guiding the horses of Pluto after his rape of Proserpine: sometimes those of Amphiaraus.[z] The Furies also appear before the horses which draw the car of newly-married persons, because the Etruscans thought that they attended nuptials in order to punish those who broke the sacred ties.[a] The Etruscans held that they presided over all the actions of men, whether good or bad; and as such they also appear upon their monuments, presenting palms to combatants, and putting their hands upon their heads, to exhort and encourage them.[b] Upon two vases in the Hamilton Collection, they are distinguished by serpents in the hair, and torches, or a serpent in the hand.[c]

The Etruscans thought that Genii assisted at festivals; and upon a vase is a winged Genius offering a plate to a matron seated.[d] A Genius, says Apuleius, is the soul of a man disengaged from the body. Hence they appear as Manes on funeral monuments; and females are seen running away from them, because they were the ghosts of Antiquity.[e]

The Etruscans also, who often confounded Genii with the Fates, sometimes represented them as young men naked and standing, with light drapery over the shoulders, and spinning with a distaff.[f]

The Etruscan Fauns have sometimes the feet, and always the tails, of horses.[g]

"The hair and locks," says Winckelman, "disposed *par étage* (in stories), are found without exception in all Etruscan figures, whether of men or animals."[h]

Winckelman shows how very difficult it is to distinguish the ancient Greek works from those of the Etruscans: and also the monuments made in Tuscany, in good ages, from those of the enlightened era in which the most eminent Grecian Artists flourished.

Greek Sculpture. The fine apostrophes of Madame de Stael and Winckelman shall introduce this glory of Idolatry.

"In the Images of Gods and Heroes," says Madame de Stael, "the most perfect beauty seems to enjoy itself in an eternal repose. In contemplating these exquisite features and forms, it reveals I know not what design of Divinity upon man, expressed

[u] Winckelman. [x] Gori, Mus. Etrusc. p. 193, pl. 125, pl. 84. n. 2. [y] Dempster, Etrur. Regal. pl. 88. [z] Mus. Guarnacci, tab. iii. n. 1. and tab. xii. [a] Mus. Etrusc. pp. 192, 326. [b] Gori in Id. 190.

[c] ii. pl. 40. 41. [d] Dempster, Etrur. pl. 90. n. 3. [e] Kirke's Hamilton Vases, pl. 47. [f] Gori, Mus. Etrusc. iii. p. 171. Maccari, Diss. sopr. i. Geni, p. 129. [g] Dempst. Etrur. Reg. pl. 11 to 17. Pierres grav. du Pal. Roy. i. 255. [h] Art. l. 3. c. 2.

by the noble figure with which it has endowed him. This contemplation elevates the soul to most enthusiastick and virtuous hopes; for beauty is contained in the Universe, and under whatever form it presents itself, it always excites a religious emotion in the mind of man. What poetry surpasses those countenances, where the most sublime expression is for ever fixed, and where the greatest thoughts are clothed with so apt an expression.[i]

"Sometimes an ancient Sculptor only executed one statue in his lifetime. It was his entire history. He brought it every day to greater perfection. If he himself loved, or was the object of that passion; if he received from Nature, or from the fine arts, any new impression, he embellished the features of his hero, both from his recollections and his sentiments. He knew in this manner, how to bring to view all the feelings of his soul. In modern times, in the midst of a state of society so cold and oppressive, the expression of pain is a most noble feature; and, in our days, the person who has not suffered has neither felt nor thought. But there was in ancient times something more noble than the expression of pain. It was that of an heroic calm, and that consciousness of intellectual strength which might be developed under free and generous institutions. The first statues of the Greeks express only repose. The Laocoon and Niobe are the only ones which express violent pain, but it is the vengeance of Heaven that they represent, and not the innate passions of the human heart.[k] One scarce finds any trace of the melancholy in their statues. A head of Apollo in the palace Justiniani, and another of Alexander dying, are the only ones in which the dispositions of a mind engaged in reverie, or suffering affliction, are painted. But they both belong, according to appearances, to those times when Greece was enslaved. From that period there no longer existed that pride or tranquillity of soul, which have produced among the ancients the *chefs-d'œuvre* of Sculpture and of Poetry, composed in the same spirit.[l]

"The very tombs of the Ancients only recalled warlike or lively ideas to the mind. In the great number of those collected in the Museum of the Vatican, one sees only battles and games, executed in bas-relief. The memory of the activity of life was the best homage which they could pay the dead. Nothing was calculated to weaken or diminish their force. Encouragement and Emulation were the principles of the Fine Arts as well as of Politics. There was room for every virtue, and for every talent. The common people were proud of knowing how to admire, and they who could not aspire to the crown of Genius, still did homage to it.

"The religion of the Greeks was not like Christianity the comfort of misfortune, the luxury of misery, or the future life of the dying. Its aim was glory and triumph, and it exalted man almost to divine honours. In this worship, which has proved so perishable, even beauty was connected with religious opinions; and if artists were called upon to paint base or savage passions, they spared human nature the shame of them by adding something of the brute to the figure, as in the case of fawns and centaurs; and to give to beauty the most sublime character, they alternately united in the statues of men and women the charms of both sexes, as in the warlike Minerva, or in Apollo leading the Muses, where strength and softness are blended together. It is a happy mixture of these two opposite qualities, without which neither of them would be perfect.[m]

"Sleeping figures present an image of eternal tranquillity, which is wonderfully like the effect that a Southern clime produces on man. It appears,

[i] Corinne, b. 8. c. 2. ii. 33. Engl. Trans. I have altered occasionally some meannesses of phraseology, whether in the original or not. *F.*
[k] P. 34.
[l] P. 36.
[m] P. 38.

that the fine arts are the peaceable spectators of nature; and that even that genius which agitates the soul in a Northern climate would, under a more favourable sky, only give an additional harmony.[n]

"The colossal figures convey an admirable idea of the physical power of human nature. This power, however, has something noble in it, which is no longer to be found in the present state of society, where bodily exercises are usually given up to the common people. It is not, however, the animal force of human nature which is principally to be remarked in *chefs-d'œuvre*. It appears that, among the antients, who lived almost incessantly in the midst of war, where they fought man to man, there was a more intimate union between the physical and moral faculties than at present. Bodily strength and generosity of soul, the dignity of features and the pride of character, height of stature and commanding authority, were inseparable ideas before a religion entirely intellectual had placed the power of man in his soul. The human form, which was the same as that of their gods, appeared symbolical; and the muscular colossal figure of Hercules, with all the figures of that class in Antiquity, do not retrace the vulgar ideas of common life, but that all-powerful and divine free will which shews itself under the emblem of a supernatural physical strength."[o]

Winckelman thus describes the conceptions which gave birth to the figures of Deities:

"The great artists of Greece, who may be regarded as creators, although they worked less for the understanding than the feelings, endeavoured to overcome the hardness of their material, and, if it were possible, impress life upon it. From the birth of Sculpture, this noble effort of the artists gave rise to the fable of Pygmalion and his statue. Their industrious hands gave existence to objects of religious worship, which, in order to excite veneration, were to be considered as types of superior natures. The first founders of Paganism, who were poets, furnished lofty ideas for the images of these divine intelligences. These ideas gave wings to the imagination, so as to elevate the work above itself, and the sphere of the senses. Could human conception, in creating sensible divinities, figure anything more divine, anything more attractive for the imagination, than a state of eternal youth, than the spring of an unchangeable life, of which the remembrance alone still enchants in a more advanced age? This picture was analogous to the idea of the immutability of a divine being. The fine statue of a young and brilliant divinity excited love and tenderness, the only affections which can plunge the soul into a sweet extacy. And is it not in this rapture of the feelings that human felicity consists; that felicity which has been sought in all regions, well or ill understood."[p]

The finest representations under which the human form ever appeared, are those of the Belvedere Apollo[q] and the Medicean Venus. The immortality of the finest poetry is due to Winckelman's celebrated description of this Apollo. "The antient Artists," he says, "always represented the son of Latona, as they did other deities, under the same features. They all worked from an established model. The finest idea which we can possibly form of the ideal youth of man is perfectly expressed in the figures of Apollo. This ideal youth unites the strength of manhood with the delicacy of the juvenile form; and the union seems to announce a youth born for executing noble purposes. The characteristics are not those of a favourite of Venus, accustomed to the coolness of shades, and brought up, as the poet Ibicus says, upon beds of roses. Thus Apollo is regarded as the handsomest of the

[n] P. 39. [o] P. 43.

[p] Art. iv. c. 2. [q] It was found in the ruins of Antium, and is proved to be an original by Visconti; and not an Apollo Venator (as Spence), by Winckelman. It is said (Stuart's Athens, iv. p. 4. new ed.) that it is probably a copy of the Apollo Alixicacos of Calamis.

gods. His youth sparkles with health, and his strength is exhibited in union with sweetness, like the Aurora of a fine day.

"Of all the productions of sculpture which have escaped the ravages of time, the Belvedere Apollo is, without contradiction, the most astonishing. His attitude is full of majesty. An eternal spring, similar to that which reigns in the blessed regions of Elysium, clothes in amiable youth the masculine beauties of his person, and glows with sweetness upon the proud conformation of his limbs. The veins do not swell, nerves do not agitate this fine body; but a celestial spirit, spreading like a gentle rivulet, circulates over the whole surface.

"The God has pursued Python, against whom he has bent for the first time his formidable bow. In his rapid course he has reached the monster, and pierced him with a fatal arrow. In the height of his joy, his divine look, penetrating into infinity, extends far beyond his victory. Disdain sits upon his lips; the indignation which he breathes inflates his nostrils, and rises even to his eyebrows."

The Medicean Venus.—The attitude of this Venus has never been understood according to its real ancient character, as in Thomson's Musidora. Verbally, it[r] is given by Apuleius, but is too indelicate to be quoted at length. It is sufficient to prove its appropriation, that the attitude and character of the whole statue is described to be "In speciem Veneris, quæ marinos fluctus subit."

The following characteristicks are in keeping with the ancient voluptuous intention, and enable us to understand this celebrated statue. "She has just issued from the bath, and yet is animated with the enjoyment of it. She seems all soft and mild enjoyment, and the curved lines of her fine limbs flow into each other with a never ending sinuosity of sweetness. Her face expresses a breathless yet passive and innocent voluptuousness, free from affectation. Her lips have the tenderness of arch yet pure and affectionate desire, and the mode in which the ends of the mouth are drawn in, yet lifted, or half-opened, with the smile that for ever circles round them, and the tremulous curve into which they are wrought by inextinguishable desire, and the tongue lying against the lower lip, as in the listlessness of passive joy, express love, still love. Her eyes seem heavy, and swimming with pleasure."[s]

Nevertheless, so fine is this statue, that it reconciles us to the homage of the ancients, thus exquisitely philosophized by Lord Byron:

"Round her she made an atmosphere of life,
The very air seemed lighter from her eyes,
They were so soft and beautiful and rife
With all we can imagine of the skies;
And pure as Psyche, ere she grew a wife,
Too pure even for the purest human ties,
Her overpowering presence makes you feel,
It would not be idolatry to kneel.[t]

Ovid says of the Venuses, "Si qua straba est, Veneri similis, si rava Minervæ."[u]

This cast of the eye highly pleased the ancients, "because," says Petronius, "*sicut Venus spectat; ideo nihil tacet, vix oculo mortuo unquam;*" and Cicero, "*mihi placuit ex oculo intorto.*"[v] It is certain that Mr. Hope's Venus, which is in the attitude of the Medicean, *does* look with a cast in the eye, is taller, is narrower across the shoulders, and fuller in the haunches like the Venus of Canova. Setting aside Flaxman's various specimens of this sort of Venus, inferior far to Mr. Hope's statue, and the French King's medallion struck at Cnidus, it is certain that the Medicean form was the original of all the Venuses in that attitude; and this fact is proved by Athenæus, Posidippus, and Lucian, as well as by another circumstance, viz. that Praxiteles used as his model either *Phryne* or *Cratina* his mistress.

Bœotia is said to have furnished the model of Greek female beauty. The

[r] Metam. l. 2, p. 36, Ed. Bip. from "Laciniis, down to "verecundia."

[s] I have forgotten the Author. [t] Don Juan, cant. iii. st. lxxiv. [u] Ars Amor. ii. 639. [v] Burm. Patron. i. 445-6.

face of the women is oval, the nose in general forms nearly a straight line with the forehead, and the eyes are large, dark, and brilliant.[w]

The æras of Greek Sculpture are four: 1. The most ancient style. 2. The sublime style. 3. The fine style. 4. The declining style.

1. The most ancient style takes date from the commencement of the art to Phidias. It was founded on nature, and is characterized by energetic design, but is harsh, void of grace, and too strong in expression.

2. Improvement of the ancient style taught Sculptors to change the hardness and saliency of parts into flowing outlines. This change being only partial, a hardness remains. Such is the character of the sublime style, exemplified in Niobe and her daughters.

3. The fine style commences with Praxiteles, and is of the date of Alexander the Great, and his successors. In this style everything angular is suppressed, an improvement ascribed to Lysippus. The distinctive character of this style consists in the air, gestures, action, and movements of body, indicating repose of the soul, without passion.[x]

4. The decline of the art is characterized by pettiness; the design being dull, mean, and poor.[y]

The following is a good concise account of the distinction of Greek from other Sculpture. In the figures, the precision of contour is a strong characteristick distinction. By this contour we are to understand, not merely the delicacy of the extreme outline, but the correct proportion of parts, which that outline contains. If ever they missed the line which divides completeness from superfluity, it was in running into leanness, to avoid corpulency, which of all things shocked them most. They exhibited the bony and cartilaginous parts, as the clavicles, knees, and arms, nearly as smooth and even as parts more fleshy. The wrist-bones were often drawn with some angular sharpness. The delicate was their main study—their discrimination of parts was worked very sparingly. If those parts were beauties, they were touched more with reference to harmony in the whole than for their own sake. Particular expression, or gesture rising on the body, was softened down from wrinkles, or plaits, or tumid expansions of the skin, into easy and regular undulations, embraced by the flesh, which harmoniously followed their directions. The whole attitude was governed by an easy and sedate dignity, borrowed from their philosophy.

No knowledge is more essential to the Man of Taste, and the Connoisseur, than the following general rules:

The first and chief is, that divine figures have no nerves or veins, on account of their perpetual youth; muscular statues being those of heroes. It is very rare to meet with any Greek statue not in marble.[z] Roman Statues are generally in a military habit.[a]

The following rules obtain respecting part of the person:

The minute finish of the ears, under all circumstances, is a certain denotation of antiquity.—Ears beat flat with the cestus, are peculiar to Hercules, Castor and Pollux, and Wrestlers. Ears pierced for pendants, are not peculiar to goddesses, as Buonarotti supposed, but are found in Roman ladies.[b] Some Fauns and Satyrs have ears hanging over their shoulders.[c] The profile of the face is on a right line with the nose, or slightly indented. The eyebrows are very fine, in relation to the hair; but it is certain that, in defiance of good taste, the ancients considered that there was beauty in eye-brows which joined. The eyes are sunk deeper than in nature, because without it they would have little effect in figures placed at a certain distance from the sight. Sculpture, discarding Nature, has had recourse to cavities and eminences, to produce more light and shade, an arti-

[w] Quart. Rev. xxiii. 353. [x] Winckelm. art. ii. 2—28, ed. Amstelod. [y] Id. 49.

[z] Caylus. [a] Pliny. [b] Winckelman, art. iv. 4. The combatants' ears are engraved, Mem. Instit. t. ii. pl. iv. p. 468. [c] Cayl. Rec. t. iii. pl. 45. n. 5.

fice by which the eyes that would have been void of expression, and as it were dead, gain more vivacity and activity. It is almost a general rule even for small figures; for in the heads of coins the eyes have the same depth of socket. It is upon coins that they began to indicate the light of the eye, as artists call it, by a point, elevated upon the pupil of the eye; and that before the time of Phidias, as we see by the coins of Gelon, and Hiero, King of Syracuse.[d] After these principles, and with the same views, they put eyes of a different substance to heads; a tasteless Egyptian custom, imitated by the Greeks and Romans, who even used rubies and emeralds for eyes, the former even giving nails of silver to their figures.[e]

The form of the eye is also characteristick of certain Divinities. In the heads of Jupiter, Apollo, and Juno, the cup of the eye is a broad obtuse oval, in order to give more majesty to the arch which crowns it. Pallas has likewise large eyes, but the eyelids are lowered, in order to give a virginal air to her look. Venus, on the contrary, has the eyes small, and the lower eyelid raised, which characterizes that grace and that languish which the Greeks denominated *υγρον*. For want of noticing this distinction of the eyes, Venus Urania, because she wears a diadem, has been confounded with Juno.[f]

The lips are closed (teeth being visible only in Fauns and Satyrs), the lower lip being fuller than the upper, in order to produce the sensible inflexion which gives a sweet and agreeable rotundity to the chin, almost universally without a dimple. The size of the mouth is adapted to the aperture of the nose, and it is never open, unless to express contempt or pain.[g]

The Greek heroes are represented upon ancient monuments with a beard short and curled. The Etruscans gave it to all their divinities, Vulcan generally excepted. That of Mercury was crooked, and turned up before, like that of the Pantaloons of Italy. Among the Romans, after the year 454, A.U.C. Philosophers alone constantly wore a beard, and military men had one short and frizzed. The first Emperors with a long and thick beard were Hadrian, Antoninus Pius, and Marcus Aurelius. The first used it to hide his wounds; the two others wore it as philosophers; and it is certain that a thick beard was afterwards considered as an attribute which conciliated to the Emperors the veneration of the people.[h]

The forehead is low; and there are no statues with hair in indented angles, or without hair above the temples. The most beautiful hair was that of Bacchus and Apollo, "Et dignos Baccho dignos et Apolline crines.[i]" Some figures have marble wigs, moveable, and others curls of bronze statues soldered on to them. Sometimes the hair is coloured red, at others gilt. In mourning subjects it is cut off. Phitagoras of Rhegium, says Winckelman, was the first Greek Sculptor who treated the hair with care; and therefore he thinks that statues either with hair in the Etruscan style[k] (long and appearing on the natural parts) cannot be of a date anterior to that artist. The disposition of the hair discriminates certain statues. Hercules has that of a bull; Diana, sometimes Victory, Virgins and Brides, the *corymbus* (or hair tied upon the crown of the head), or confined by a needle on the back of the head, a costume always adopted by the principal female character in Greek tragedies.[l] Matrons commonly fastened the hair upon the nape of the neck in a single tress, which floated

[d] Barthelemy (Travels in Italy, 356.) says, that no Sculptor *in marble* delineated the eye-ball, till the time of Adrian. [e] Rec. i. 30. 3. pl. vi. n. 2, 3. [f] Winckelm. art. iv. 4. [g] Winckelman, 306—307.

[h] Enc. [i] Ovid, Metam. l. iii. in *Narcisso.*

[k] Hair and beards curled and ranged in stories are also Etruscan. Winckelman.

[l] Thus Winckelman. Mr. Dallaway says (*Arts*, 304) that Diana Lucifera is usually represented with the hair tied on the top of the head, in imitation of flames; and adds (247), that the double knot on the crown of the head, when *pointing towards the ears*, is appropriate to Diana, and the symbol of virginity. On many statues of Venus may be seen the hair collected in a double knot, but in every instance pointing to the fore and back part of the head. Winckelman also confutes Gori

upon the shoulders.[m] The hair of a slave is cut round the head, which is girt by a bandage, forming a kind of roll, visible on the masks of slaves in the Roman comedy.[n] Neptune is distinguished by perpendicular and parallel curls falling on the neck; and sometimes his beard is arranged in the same fashion. There is some confusion, proceeding from the hair, between certain heads of Hercules and Alexander. The hair of the latter, borrowed by Lysippus from that of Jupiter, for whose son the king wished to pass, is turned up in waves on the forehead and temples. The hair of Satyrs and Fauns is like goat's wool. Hair flowing over the shoulders appertains to Apollo and Bacchus; turned up on the forehead to Jupiter, Esculapius, and the young Hercules. "The manner of treating the hair," says Winkelman, "also differed according to the kind of stone. Upon the hardest sort it is short, and appears to have been combed with a fine comb, because this sort of stone is not sufficiently soft to allow of floating and curling hair; whilst in figures of men executed in marble, and sculptured in the fine æras of art, the hair is curled and floating, unless the heads are portraits. In that case the artist was obliged to render faithfully the short or straight hair of the original. As to the heads of women, and particularly those of virgins, of whom the hair is always raised and tied upon the head, the whole hair is treated in waves, and forms considerable cavities, which give it variety and a *clair obscur*. In this manner is worked the hair of all the Amazons. Children have long hair; youths shorter, especially behind; thick and straight hair, as appears by the tragick mask, denotes sorrow.[o]

Homer's description of the breasts of Neptune and Agamemnon, seems to have suggested that fine elevation and grandeur of this feature which is so conspicuous in the busts of the Roman Emperors. The bosom of goddesses, because either virgins or always capable of becoming so, is that of girls, the nipples not being visible. The abdomen in male figures is flatted, the navel deeply hollowed, especially in females, where it forms an arch, and sometimes a small semicircle, of which one part descends and the other rises.[p] The arm laid upon the head denotes repose.[q] The hand is moderately plump, the fingers in agreeable proportions, without strong expression of the joints, the last not bent in front, like that of the moderns, the nails not so long, nor the little finger crooked. The knees and legs of young persons are without visible articulations. As to the legs, the antients had them always naked. Females have bracelets above the ancles. No divinity of a ripe age, or goddess, has crossed legs. In Apollos and Bacchuses it sometimes appears; in the first denoting early youth, in the second, effeminacy. It was also deemed a proper attitude for afflicted persons.

The pretended grace of dancing masters, the foot resting on the toes, occurs only in walking or running figures. Fine feet and knees are more common among the antients than the moderns, because the former did not wear tight shoes. The toe-nails are flatter.

In concluding this notice of the Greek modes of delineating the person, one peculiarity is to be remarked. The priests of Cybele were eunuchs, and to denote this they are represented with the round hips of a woman, which also appears in the Hermaphrodites and Bacchus. Double heads are not confined to Janus. Juno Patulcia, and many Hermes, had them.

Deities have a lightness of walk, as if they glided or flitted.[r] When figures appear with the back in front, it implies relation to some atrocious act, as sacrilege or murder, which they would not witness. Thus

(*Mus. Etrusc.* i. 101), for confining the hair of women, tied behind at a certain distance from the head, and descending in thick tufts under the connecting bandage, to Etruscan figures.

m Winckelman. n Cayl. Rec. pl. 82 n. 7.

o Winckelm. art. c. iv. § 4,

p Id. i. 310, 311. q Lucian, Gymnas. ii. 887.

r Winckelman might here have added the "Vera *incessu* patuit Dea," of Virgil, as denoting this walk, a characteristick noticed by Spence and Holdsworth in their MS. notes upon the Poet. F.

on a gem of the Duke of Devonshire's, which represents the abduction of the Palladium, the statue of Minerva turns its back upon Diomede: as it really did, says Strabo, because it would not bear witness to the sacrilege.[s] Females are rarely placed, in antient monuments, practising any cruelties, or placed in revolting attitudes.

As to the *beau ideal*, the object of the Sculptor was to elevate matter into spirit, to form human figures which should only be the types and envelopes of thinking beings and celestial intelligences. To express that divine contentment which has no want of the material parts destined to the support of the body, they suppressed nerves and muscles, because they are little apparent in the spring of life, and all the deities were to be represented in youth, which youth they divided into gradations. In divinities of full age there is a mixture of manly strength. This juvenility is an ideal beauty which they borrowed partly from young persons, and partly from handsome eunuchs. This they ennobled by a stature more than human.[t]

Concerning naked and draped figures, Pliny says, "Græca res est nihil velare, ut contra Romana ac Militaris thoraces addere."[u] Mariette[x] observes, that the most part of the statues which the Greeks have left us are commonly naked. If they made use of any drapery, it concealed only a small part of the figure. They regarded clothes as consequent to human necessities only, and divinities appear naked, because they needed no habiliments. Hence it happens, that upon their gems, as well as other monuments, there are so few figures completely draped; but, when they do occur, we must not think that they are draped in the fullest manner, and that these draperies offer any thing equally perfect with the nudity of the finest Greek statues. In all the gems the stuffs are simple and light, thrown on with grace, and deriving ornament only from the mode of disposition. The folds[y] are few, and not too symmetrical. They mark the nudities, and far from destroying any elegance of proportion in the figure, they contribute to the indication of all its motions. We see Nature such as she presented herself to the artist. Cloth upon antique figures is easily distinguishable from linen and other light stuffs. Chateaubriand[z] saw, in the coarse habits of a female servant at Athens, the very folds of the antique drapery, not to be formed by the gauze of Côs, and the light stuffs, which the Satirists denominated "woven wind." Winckelman confirms this use of woollen or thick stuff; and adds, that as in the first ages of Sculpture, they made more draped than naked figures, in the finest ages fifty draped females to one naked, so in all periods, the graceful and elegant was studied. Even the most ancient Graces were clothed. But though in naked statues, there may be perfect assimilation, it is very rare to find one draped statue which resembles another; so that the ancient artists did not here, as in nudity, copy a model or archetype.[a]

Colossal figures were mostly confined to Apollo and Jupiter, though Lysippus formed one in bronze of Hercules; and a few instances may be added of other deities. Distinctions, however, prevailed with regard to statues, at least during the Roman æras. Large figures, which exceeded the stature of the object by one half, were called

[s] Stosch, pl. 29. Strabo, L. vi. 264. Athen. Deipn. L. xii. 521, of a similar Juno.

[t] Winckelman. [u] "It is the Greek fashion to cover nothing; but the Roman and Military, on the contrary, to add cuirasses." [x] Pierr. grav. Pal. Roy. i. 66.

[y] Bromley says (Art, i. 309), that Cymon of Cleonæ first invented wrinkles and folds. [z] Trav. i. 195.

[a] Art. iv. c. 5. Count Caylus here makes a very useful remark. The Moderns he says, are in the habit of regarding, as togas, all the draperies of any size, with which the Roman figures are clothed. When the monuments represent men of a certain age, consular honours are immediately conferred upon them; and if the drapery is scanty, and most of the person left uncovered, the figures are immediately denominated Philosophers. This looseness of appellation is wrong.

Augusti, and appertained to Emperors, Kings, and Generals. Those of twice their height, *heroici*, were devoted to Demi-gods and heroes; if of three statures or more, they were called *Colossal*, and applied to Gods. Middling or Athletic Statues were of the natural size. The smaller were of four kinds: 1. *Tripedaneæ* (3 feet high), devoted to Ambassadors, who had met with violent deaths on their embassies. 2. *Cubitales*, those of a cubit high. 3. *Palmares*, a palm high. 4. *Sigilla*, small pocket figures, in gold, ivory, &c.[b]

The Ancients [more properly perhaps those of the Roman age] had, says C. Caylus,[c] a strange taste; for we find marble statues with bronze heads; and statues with the head, hands, and feet of marble, and the rest of wood, or other materials, were called *Acrolithi*. At Pompeii were found two small figures of pottery, one without a hand, and it never appears to have had any. It is a mistake, says the Count,[d] to say, that the Greeks never draped their statues; they only preferred nudity. The Romans, however, except in Athletæ, and slaves at the baths, always clothed their figures, and distinguished them by their dresses. The Imperial, with the *Paludamentum*, were called *Paludatæ;* of *equites* and generals in cuirasses, *Thoracatæ;* of soldiers, *Loricatæ;*[e] of Senators and Augurs, *Trabeatæ;* of magistrates, in long togas, *Togatæ;* of the people with a simple tunick, *Tunicatæ;* of women, clothed in *stolæ*, or long robes, *Stolatæ*. Equestrian statues were placed in the Fora and publick places. It being usual upon many occasions to put other heads upon statues, Cæsar took off that of the Alexander of Lysippus, and substituted his own. This was commonly done with regard to deposed Emperors. The Curule statues, *i. e.* on foot, horseback, or in a car, were placed upon triumphal arches, because the triumphers thus passed under them.

Pedestals were annexed to statues from the earliest periods; and among the Egyptians were sometimes so broad and high as to form a distinctive character of that national style. This people often ornamented them with hieroglyphicks. The Greek artists wrote their names upon them;[f] but their predecessors, and their faithful imitators the Etruscans, inscribed the legs and thighs, a barbarism which injured the effect and harmony of the figure. The Greek bases were in general cubic, or round; nor are the triangular bases occurring in Musea feet of candelabra, as affirmed, but altars used in the *inferiæ*, or sacrifices for the dead. Upon monuments, the bases of statues are ornamented with garlands. Elsewhere, Winckelman says, that bases were allegorical, and quotes one belonging to a statue of Protesilaus, formed like the prow of a ship, for which assertion he quotes Philostratus.[g]

"We find (says Evelyn) no proportions or form assigned for the placing statues, busts, or other figures, which seems to be left arbitrary, with regard to the subject; the lower pedestals best suiting with the higher, contrary to busts, or where more than one together, as groups sitting and cumbent figures, which require longer, &c. with such ornament and decorations as best becomes them, as to Nymphs, Tritons, Sea-gods, escallops, shells, &c. to Goddesses the more delicate, to Satyrs, rustic work, &c.[h]

[b] Enc. [c] Rec. i. 42. [d] i. 130.

[e] Pliny (xxxiv. 5) says, that Cæsar even suffered himself to be so represented.

[f] Εποιει, faciebat, with the name of the Statuary, does not always imply the original Sculptor, for copyists put their own names. The Greeks said, that a statue fell from Heaven, when they did not know the Sculptor's name. The Artists added also the names of the persons represented, but definitive conclusions must not be formed from either. Ancient statues of the first merit are nameless; and Dion Crysostom, who lived in the time of Trajan, reproaches the Greeks with inscribing ancient statues. We find too from Plutarch, that in flattery they put the name of Antony to two colossal statues of Attalus and Eumenes. *Enc.* from Winckelman, Caylus, &c. [g] Winckelman.

[h] Miscell. 376.

The custom of inscribing the bases was not universal. In the decline of Sculpture, especially, when the statues were elevated, tablets were suspended on the bases, which tablets were inscribed, in letters of minium, with the names of the heroes whom they represented, their ancestors, and the wars or exploits which had rendered them celebrated.[i] Hence came our modern long inscriptions.

Bas-reliefs. The Egyptians and Greeks gave very little saliency to the figures; and, to form the field of them, merely excavated the contour. In the finest ages, the Greeks hollowed a field proportioned to the figures, and did it with care; but they always kept the figures low, and detached from one another. It is a mistake that they were ignorant of linear perspective; for a bas-relief ought to be seen from a single point, and, by consequence, no part should be concealed by another.[k]

D'Ancarville speaks thus of the flat relief in the frieze of the Parthenon: "If they had given much relief, in a thing so elevated, the parts nearest the eye would have concealed the distant objects, and in wishing to do better they would not have done so well. They thought, with Hesiod, that on this occasion the half was better than the whole, and they sacrificed some beauty of detail to support that of the whole, just as they abandoned the detail, and even just proportions, to preserve the effect, and render the proportions more accurate in figures to be seen at such a high elevation.[l]"

The heads of rams and oxen, so common on the friezes of temples, allude to the sacrifices. They were supposed to keep off thunder.

Winckelman observes, that statues and bas-reliefs are always founded upon mythological subjects. Under the term mythological he, however, includes the Greek Poets, especially Homer.

Busts. The Egyptians, in the opinion of Count Caylus, had no busts.[m] As to the Greeks, their busts are inimitable models, even when they worked under the Emperors; for degeneracy here did not accompany the general decline of Sculpture, because, when from the abundance of statues few were made anew, the principal occupation of the artists was sculpture of heads and busts. Fine specimens are numerous. Three of Marcus Aurelius, and as many of Lucius Verus, at the Villa Borghese, are of the most perfect beauty. The Count[n] ascribes this excellence to the encouragement given for busts to ornament the Atrium, and to stand upon Hermes.[o] The latter kind had handles, or bars of iron, fixed across the shoulders, to fix, or lift, or remove them at option.[p]

Bronze Statues. The earliest authenticated custom of statues in bronze is referred to the 63d Olympiad; and these statues consisted of parts so well compacted by nails as to form a solid whole.[q] They were known at Rome before the age of Romulus;[r] and Pausanias confirms this, by saying that Italy had them long before Greece. He alludes to the Etruscans, whose bronzes have two distinct characters: 1. being cast massive; 2. having the feet pierced, for fixing the figures,[s] perhaps upon the Greek idea of chaining the tutelary deities, as they are commonly small, and Lares. The earliest of these in the existing specimens is distinguished by a beard. Pliny says, that the art of casting statues in bronze was lost from the time of Nero; but, if so, it must have revived under the reign of Hadrian.[t]

Winckelman lays down the following rules: 1. That the bronze was a mix-

[i] Chrysostom (in Ps. xiii.) speaks of this custom, to which Juvenal alludes in his "Longa atque insignis honorum pagina," x. 57.—Enc.
[k] Winckelman. [l] Enc. Arnob. adv. Gent. L. v. 157. Ed. Lugd. 1651, 4to.

[m] Rec. iv. pl. 12. n. 4. [n] Id. iv. p. 240. [o] Rec. i. 169. [p] vi. pl. 84. n. 1. Gori Mus. Etrusc. ii. p. 180. Enc. [q] Pausan. L. ii. c. 17. L. v. [r] Dion. Halicarn. Ant. Rom. l. 2. [s] Cayl. Rec. ii. 16. n. 5. [t] Enc.

ture of copper and tin.[u] 2. That the moulds were different from ours, inasmuch as they consisted of pieces which took apart, so that the moulds were not broken. 3. That heads, legs, trunks, &c. were cast in separate pieces, and afterwards were joined together. 4. That pieces were soldered on, as curls of hair.

The execution of bronze statues and busts, to judge from the Herculanean specimens, is either moderate or bad; but our information is not complete concerning the æras. It appears, however, that these figures were cast in parts, though joints are not perceptible, because not solder but melted metal was used, and pieces added to fill up voids, before the whole was polished. Small bronze figures, with rings, may be deemed amulets, suspended round the neck, or particular attributes of priests, like the figure of Atys, worn by the Archigallus. Busts with rings are either *ex voto's*, ornaments worn upon the necks and breasts of priests, or weights. Notwithstanding, however, the inferiority of bronze to marble works, household utensils, bronze vases, and especially the sacred vessels, were of very finished execution. An artist at Dresden, towards the middle of the sevententh century revived the ancient method, and cast in many pieces an equestrian statue as large as life.[x]

Leaden statues are ancient. There was one of Mamurius at Rome.[y]

What Mongez calls the Mythological Tetes Données, are those which have always the same features, as Jupiter, Juno, and others. Ovid says,

——————Sua quemque Deorum
Inscribit facies.[z]

A knowledge of these is most essential, and must be gained only from authentick sources, the work of Montfaucon, the usual resort on this subject, being from the mixture of modern examples unauthoritative; and from the subsequent works of Gori, Winckelman, Visconti, &c. incomplete. Mongez has made a collection from authentick sources,[a] but, with respect to historical heads, they are best learned from genuine coins, the utmost which can be said of portraits of Homer, and other eminent men, being only this, that they are such as the Ancients represented them to be.

Amazons. They have a serious look, mixed with grief and pain, eyebrows drawn up, *large* breasts (one bare[b]) because they were *women*, and dishevelled hair. Their faces are all alike, being supposed to be copied from the Amazon of Etesilaus, who won the prize against Polycletus and Phidias. They usually wear the short tunick, common to warriors in the heroic ages, which tunick is confined by a girdle, not under the bosom,[c] as by women, but over the loins, like men, to keep up the tunick, and show their warlike character. They carry the *Pelta*, or crescent-formed shield, and bipennis or double-bladed axe.[d]

Antinous [pretended Belvedere]. This beautiful statue is a Meleager or Mercury; and all the Meleagers have similar features, as well as the Mercuries.[e] It is the finest Statue of the

[u] 12 of tin, 88 of copper, in 100 parts, from the ancient bronze the χαλκος of Homer. Any particle of zinc found would show the statue to be modern brass, and spurious. Clarke, ii. 232. vi. 505. vii. xxiv. [x] Winckelman, art. iv. 7. Enc. [y] Enc. [z] Metam. l. vi. v. 74.

[a] Recueil d'Antiquités, Par. 1804, 4to.

[b] The Encyclopedists reject the story of their burning off one breast. It is found, they say, upon no marbles, and is merely assumed from a coin of Gallienus, and a misquotation of Hippocrates, who merely speaks of the young *Sarmatians*, not of the Amazons. Now the *Sauromatæ* [not *Sarmatians*] and Amazons are synonimous (*Herodot. iv.* 116—118); and as women with only one breast are represented in Indian monuments (*Gough's Salset, pl. v. p.* 118), there is some foundation for the tradition. Such female warriors occur in the middle age. See *La Brocquiere*, 150. *Mills's Crusades, i.* 377.

[c] It is placed there in the Farnesian Amazon.

[d] Winckelm. Enc.

[e] The Head (*Mus. Flor. t. i. pl.* 32. *n.* 1.) is a fine likeness of the Pio-Clementine Meleager. The Meleagers are known by the figures holding javelins; the dog or dogs; the Caledonian boar; his funeral by his mother Althea, killing herself near the pile; Nemesis, Atalanta, and the Sisters present—by a column or rock, with the boar's head. In the admired Gem of the Connoisseurs (in Stosch) he stands before a small figure of

reign of Hadrian, and is justly ranked in the first class, but more for the beauty of the parts, than the perfection of the whole, the lower parts of the body, the legs, and feet, being of inferior execution to the upper. The head is without contradiction one of the finest juvenile heads of ancient times. The face of Apollo breathes fierceness and majesty; but the physiognomy of this figure represents the graces of the youth and beauty of the first age, accompanied with simple innocence, and moderated desire, without indicating any passion capable of disturbing the harmony of the different parts. This sweet peace of the soul is impressed on all the features. He is buried in a profound calm, and seems to have no intercourse with exterior objects. His eyes, arched with a sweet inflexion, like those of the Goddess of Love, but without denoting desire, speak a language full of innocence. His mouth, circumscribed within an agreeable compass, breathes emotion, without appearing to feel it. His cheeks, cherished and moulded by the Graces, forming a fine agreement with his elevated and rounded chin, complete the description of the fine contour of this noble young man. Nevertheless his forehead denotes more than the young man. It announces the future hero by the imposing grandeur which it possesses, like the forehead of Hercules. His breast is powerfully elevated; his shoulders, sides, and hips are of finished beauty. But his legs want the fine form which such a body requires; his feet are of coarse execution; and his navel is scarcely indicated.[f] The genuine Antinous exhibits a fine mixture of the Greek and Egyptian styles, as the latter was modified by the Greeks, under the Lagidæ. The visage still preserves an Egyptian gloom, and the general form of the contour; but has Greek eyes, sunk deep, not on a level with the head, as in the old Egyptian form.[g]

Apollo. All statues of him are not elevated to the rank of the Belvedere *chef-d'œuvre*, before described. It is an Apollo *τοξοφορος*, or Arcitenens. Apollo *Actiacus* is draped in a training mantle, from the theatrical costume of tragic actors, and performers on the lyre; Apollo Palatinus, or Moneta, right arm on the head, left on a column, to show the repose and peace given to the world by Augustus; Apollo Pastor, or Nomias, has a shepherd's crook, or hat slung behind the head, to denote his service under Admetus; Apollo the Sun, head radiant; sometimes a whip, from the Egyptians. His statues are known by being beardless, the hair tied upon the head, like that of young girls (the *corymbus*), the laurel crown, the lyre, the serpent of medicine, the bow, quiver, tripod, cicada, cock, olive, hawk, and swan.[h] *See Plate, fig.* 1.

Bacchanals. They have the fawn smile, formed by raising the angles of the mouth, the Greek comic character. When they are not covered with tigers' skins, they wear the bassaris, or training gown, and the crocota, a transparent silk garment. They are girt with vine or ivy leaves, and carry thyrsuses, or strike cymbals.[i] Ovid thus describes them:

Quacunque ingrederis, clamor juvenilis, et una
Fœmineæ voces, impulsaque palmis,
Concavaque æra sonant, longoque foramine buxus.[j]
——————— Festum celebrare sacerdos,
Immunesque operum dominos famulasque suorum
Pectora pelle tegi, crinales solvere vittas,
Serta coma, manibus frondentes sumere thyrsos,
Jusserat.[k]

The hair thrown back,

Collaque jactavit, movitque per aera crinem.[l]

Bacchus. "The statues and the busts of Bacchus," says Winckelman, "present the second kind of ideal youth, borrowed from mixed features

Diana Lucifera, of which the pedestal is adorned with the spoils of the chase. The dogs accompany him. [f] Winckelman.

[g] Id. The busts are common. The chefs-d'œuvre are engraved in the Monumenti Inediti. Mr. Hope's bust is very fine.
[h] Winckelman. Enc. [i] Id. [j] Metam. l. iv. de Derceto, &c. [k] Ibid. [l] Id. l. iii.


1 Apollo
2 Bacchus
3 Indian Bacchus
4 Ceres
5 Cupid
6 Cybele
7 Cyclops
8 Diana
9 Esculapius
10 Faun
11 Gorgon
12 Harpocrates
13 Hercules
14 Hercules
15 Hermaphrodite
16 Hermaphrodite
17 Juno
18 Jupiter



HEATHEN DEITIES, &c.

from Mongez Recueil d' Antiquités.

Described in Page 170 to 181.

of both sexes. His limbs are delicate and rounded, and his hips salient, like those of women, because, according to Apollodorus, he was brought up in the habit of a girl.[m] Ovid mentions this conformation:

Utque putat, prædam deserto nactus in agro,
Virginea puerum ducit per littora forma.[n]

His features are sweet, and his physiognomical character joy of soul. Ovid thus alludes to his beauty:

Tu puer æternis, tu formosissimus alto
Conspiceris cœlo; tibi, cum sine cornibus adstas,
Virgineum caput est.[o]

Riding on a chariot drawn by lynxes,

———Tu bijugum pictis insignia frænis
Colla premis lyncum.[p]

As conqueror of the Indies he is bearded, because he made a vow to let his beard grow during his expedition. In this figure the ancients combined the ideal form of virile age with youth, and exhibited their dexterity in the execution of the curls and hair. In this character he is always draped to the feet; and Count Caylus[q] has published an Egyptian Bacchus similar to the Indian. Because it is a Grecian custom to infuse the cone of the pine in wine vats, in order to give the liquor a bitter and aromatic flavour, the thyrsus is often topped by this cone.[r] His distinctive attributes are vine-leaves, ivy crown, sometimes the *mitra*, at others horns on the temple (reason dubious), the thyrsus, the drinking-horn, or *rhytrum;* in the Etruscan style, wings, and a thunderbolt; as Bacchus Αρηιος, a shield and darts; as the Egyptian Bacchus, a lion's skin and plumed head-dress.[s] His victim was the goat, his car was drawn by panthers or tigers: sometimes he leans upon his genius Acratus. The votive offerings suspended in his temples, were hedging-bills, baskets, presses, and other instruments of the vineyard, made of gold or silver.[t] *See fig.* 2, 3.

[m] Bibl. iii. 85 b. [n] Metam. iii. de Nautis et Pentheo. [o] Metam. l. iv. de Derceto, &c. [p] Id. [q] Rec. iv. pl. 4, n. 1, 2. [r] Chateaubriand's Trav. i. 194. [s] Cayl. v. pl. 25. n. 8. [t] Winckelm. Enc.

Ceres. Her portrait is best displayed upon the coins of Metapontus in Magna Grecia, and of Sicily. Her veil or drapery is thrown back upon her head. She is crowned with wheat-ears adorned with leaves; an elevated diadem, like Juno's; a low turban, or tower. She carries a cornucopia, or wheat-ears and poppies (the latter, because they were an offering to appease her grief for the loss of her daughter, and symbolick of fecundity, whence Hope and the Roman Empresses hold both likewise)[u] and sometimes a cup, vase, or patera [Etruscan], or the torches, with which she sought Proserpine: more often with the modius, a symbol of fertility, and the mystic chest of the Eleusinian mysteries upon her head, or on her side; sometimes she is accompanied with the horse Arion; drawn in a car by winged serpents or elephants; standing on an ox's head, in her left hand wheat-ears, in her right a ram's head, one of her victims. Ceres is never found with wings.[x] She has always very full breasts, expressive of fertility, whence the *Ceres Mammosa* of Lucretius.[y] *See fig.* 4.

Cupid. In the Gem of Phrygillus, perhaps the most ancient of those which have the name of the Sculptor, Love is a youth with large eagle wings, such as were given to nearly all the Gods of remote antiquity. The succeeding artists, Solon and Triphon, gave him a more infantine form, and shorter wings. The sleeping Cupids of the Villa Albani, and that at the feet of Mars, in the Villa Ludovisi, are proofs of the excellence of the Ancients, in representing children. Loves and winged infants occur perpetually, and the Ancients thus intended to represent works of art and science, executed by children. Herculaneum furnishes the finest and most numerous models of this kind. The Gems of Stosch present about three hundred Loves, in different groupes and attitudes. In

[u] Gruter, Inscr. 102. [x] Stosch, Cl. ii. 231, 237, &c. Winckelm. Monum. Ined. Mus. Florent. [y] L. vi. 1161.

some are fourteen Loves, exercising gymnastick games, around two columns, upon one of which is a kind of vase (the Prize Vase), and on the other something crooked, supposed a sun-dial. They are divided into five groupes, wrestling two and two, to show the five different exercises in the publick games; though, properly speaking, only two kinds are here seen, the *ὀρθοπάλη* or wrestling, with a firm foot, where it was sufficient to throw the adversary, and the Pancrastiastick wrestling, called *ἀνακλινοπάλη*, in which he who fell down dragged his adversary after him. Besides these five groupes there is a Love rolling a trochus, another running with a palm and crown, a third rubbing himself with oil, near a large shell-formed vase, and two others acting as agonothetæ, or masters of the gymnasium, going to correct or stop the wrestling.[y] Sometimes Cupid carries a thyrsus and drinking horn, which he has nearly emptied; at others an inverted torch, the symbol of death; as Celestial Love, in allusion perhaps to the harmony of the spheres, a lyre or flute;[z] as Conqueror of Hercules, and having the keys of air, heaven, earth, and sea,[a] a club, lion's skin, and keys. In reference to Ovid's successful sailing down the sea of Love, he appears on an amphora, and manages a sail, which Gori has mistaken for a cinerary urn.[b] When he is armed with a thunderbolt it is allegorical.[c] Love blindfolded never occurs on antient monuments; and carried on a lion is the type of some coins of Alexander the Great.[d] *See fig.* 5.

Cybele. Representations of her are very rare. As the Phrygian Cybele she has long sleeves, fastened at the wrists. The Gems of Stosch represent her, seated on a throne, with a spear, the left arm supported by a buckler; on a lion, carrying a thunderbolt; in a car drawn by lions, and holding a tambourine, which she is said to have invented. She is almost always crowned with towers. Her temples were round, because the earth is so. The pine, the bull, and the ram, were consecrated to her.[e] *See fig.* 6.

Cyclops. With two natural eyes, and a third in the middle of the forehead. This third eye appears in the Hindoo Mythology.[f] The figures almost naked.[g] *See fig.* 7.

Dancers are portraits of the most eminent practitioners.[h] It appears from Lucian that the Greek Dancers had their heads shorn, and one so appears, with castagnets, in the Gems of Baron Stosch. At Rome, in the publick Shows, they wore plumed bonnets. It has been supposed, that the early sculptors measured and regulated the action of their figures upon the antient dance, and that performers in their turns copied these. This assertion is attested by the composed air of the statues (Bacchants excepted), and becoming action. They are lightly draped, mostly without a girdle, or other distinction, one hand holding the drapery above the shoulders, the other supporting it on the hips. One breast is naked, and the head sometimes crowned with flowers.[i] Xenophon mentions female dancers, introduced at feasts, who leaped over naked swords,[k] and the Indian Dancers are lineal descendants and exact representations of the ancient Bacchants.[l]

Diana. Her figure is lighter and more like a girl's than that of other Goddesses, and she has the distinguishing costume of a naked knee and short tunick, the hunting dress, and is generally in a running attitude, with a bow and quiver and her dog. Sometimes she is drawn in a car by stags, or rides upon one. Her hair is tied upon the

[y] Maff. Gem. pl. 4. 59. Fabric. Agonist. L. i. c. 10. 11. 19, 20. Patin, Num. Imp. p. 160.
[z] Patin, Comm. in Monum. Marcell.—Coins of Orra. [a] Orph. Hymn. in Amor. [b] Winckelman. [c] Enc. [d] Gotha Numar. 99. Ann. Reg. Syr. tab. 1.—Mongez, Rec. 3.

[e] Mus. Capitolin.—Cabin. Genev. Mongez, Rec. i. 1.—Enc. [f] See Bombay Transactions, iii. art. 5. [g] Mus. Capit. Monum. Ined. 36. Pitt. d'Ercolan. i. 53. Of the cause of the eye extraordinary, see chap. 1. [h] Antholog. L. iv. c. 35. p. 362 seq. [i] Winckelm, art. iv. c. 3. [k] Conviv. 876. [l] Sketches of the Hindoos, ii. 48, 49.

top of her head, and her right shoulder is uncovered. As the Moon she has often a crescent on her head, or instead, a large veil, semé of stars. As Diana Lucifera, she carries a lighted torch or crescent. As Diana Tergemina is triple-bodied, but distinguished from the Fates and Furies by a crescent upon the shoulder. As Diana of Ephesus, she is full of female breasts, and covered with insects, animals, plants, &c. because the Moon was supposed, with the Sun, to give life to all animated beings. These breasts were a Greek addition to the original; and the more plain their Dianas are, the more antient thinks Count Caylus. As Diana Taurica, she carries a sword. As Diana Patroa, she has the form of a column. The Etruscan Diana has large wings. In Stosch, transformed into a stag, she combats Typhon.[m] *See fig.* 8.

Esculapius. He is commonly represented with a strong beard, sometimes without; a naked bosom, the Greek shoes, called by Tertullian *crepidæ cretatæ*, a diadem, or laurel crown, and a staff, or club, entwined by a serpent. Upon his head is sometimes a cock, a bird consecrated to him. He is often attended by *Hygeia*, or *Minerva Medica*, the same divinity, and the little god Telesphorus, wrapped up in a long cloak. His portrait and hair are very much like Jupiter's, his grandfather, because the ancients thought that sons more resembled that relation than the father. As a deity of Egyptian origin,[n] he sometimes holds a spear and a sistrum.[o] *See fig* 9.

Fauns.—The *Gahyaca* of the Hindoo Mythology.[p] Their statues are those of full youth, with the mouth raised at the extremities, which gives them a sweet smile. They have generally pointed ears, sometimes nascent horns, small tails, those of horses always among the Etruscans, who sometimes gave them the feet of that animal, though those of Greek sculpture are human. Warts often occur on the face and neck, from goats having them. Their physiognomy is coarse and rustic, but arch. These demigods are always in motion, and frequently drunk. A Faun at Portici has such a character of intoxication in all parts, the face, back, belly, and legs, that the more this marble is examined, the more may we admire the profound skill of the antients in expression. They often occur in play with children, in allusion to the protection of the rural deities, under which mothers placed their children, a practice alluded to by Olympiodorus.[q] From crossed legs denoting rusticity or effeminacy, they have often this attitude. They are commonly represented young, and as Sileni when old. Female Fauns also occur. The sleeping Barbarini Faun has been highly celebrated.[r] Augustine mentions Fauns as a species of Incubi, who frequently had connexion with women;[s] and Du Cange[t] finds a resemblance in them to the *Dusii* of the Gauls, libidinous spirits.[u] *See fig.* 10.

Gorgons. Upon the Etruscan vases they have the body, feet, and hands of a woman, with wings, large hideous heads, great mouths wide open, staring teeth, and lolling tongues,[x] from the intention of striking terror.[y] Notwithstanding this, Medusa is represented as very beautiful by the Greeks, because her head was accounted an amulet against danger, whence its frequent appearance on gems.[z] Both supposed properties might have conspired to produce its annexation to the bucklers of Hector and Agamemnon.[a] *See fig.* 11.

[m] Winckelman. Rec. de Med. pl. xiv. Stosch, cl. ii. 126. Murat. Inscr. xxxvii. 1. Cayl. Rec. i. Mem. Acad. xxx. Vaill. Urb. 298.—Mus. Flor.—Enc.

[n] The Greeks gave the name of Esculapius to the Egyptian Divinities, whose functions were the same as those of the God of Medicine. Vaill. Egypt. Numism. 209.—Enc.

[o] Stosch, cl. ii. 240. [p] Bombay Transact. iii. art. 5.

[q] Vit. Plat. [r] Winckelm. Enc. [s] De civ. Dei, L. xv. c. 22. [t] V. *Fadus, Faunus.* [u] Popul. Antiq. ii. 366. [x] D'Hankarville, iv. pl. 126. [y] Ov. Metam. L. iv. 1801. [z] Lucian in Philopatride. Winckelman. [a] Mon. Antich. pl. 136. Hom. Il. A. 36. Of the hair of Serpents, see Lempriere.

HARPOCRATES. This Egyptian god was unknown to the Greeks till the time of Alexander. They worshipped him under the name of Sigalion, and loaded him with many attributes unknown to the ancient Egyptians. He appears as a young man in an Egyptian mitre, holding a cornucopia, lotus, quiver, accompanied with the poppy and owl, draped in a long robe, head radiant, branch of persea, the finger on the mouth, persea, cornucopia, lotus, basket on the head. In Stosch, the bust, swaddled in a net, persea on the head, globe and serpents on the breast, but the finger on the mouth, and lock of hair (see Egyptian Sculpture), distinguish nearly all his figures.[b] *See fig.* 12.

HERCULES, says Winckelman, has sometimes the effeminate features of the finest youth; but even here, as the young Hercules, his elevated fleshy forehead, and prominent bones of the eyebrow, denote the future hero. Hercules *human* (i. e. with nerves and muscles, the characteristic of heroes) appears in the celebrated Farnesian statue, the work of Glycon of Athens. He is reposing after his painful journey to the Hesperides, of which he holds the apples in his hands. Hercules *deified* (i. e. without nerves or veins, because his body is made for enjoyment only), appears in the exquisite Belvidere Torso, ascribed by Winckelman to Apollonius of Athens, and the age of Alexander the Great. Hercules *reposing* is seated, has the right arm passed above the head, which is directed upwards in meditation, and back bent down, under the weight, if we may so say, of his reflections. Hercules *Rusticus*, the same as Sylvanus, is sometimes distinguished by the ears of a Faun. Hercules is commonly known by a club. Other attributes of him are, the skin of the Nemean lion for a buckler; with a bow and quiver; cornucopia, because he had cut off the horn of Achelous, who, to recover it, gave him that of Amalthea; a pig, his victim at his feet; holding a drinking cup or rhytium. Hercules *Bibax*, with a distaff and spindle, allusive to his amour with Omphalé; near him a lion, which some Loves have tied by the four feet, and are leading by a thong; sometimes Love is carried upon a lion; sometimes he is placed upon the back of Hercules, who bends beneath the weight; delivering Hesione from a sea-monster; carrying his son Telephus, with the hind which nourished him; as Sylvanus, crowned with pine, and holding a shrub, tree, or sickle; crowned with white poplar, because he introduced it into Greece from Thespotia. Hercules, is, however, sufficiently distinguished by his strong bull's neck and hair, and flat combatant's ears.[c] *See figs.* 13, 14.

HERMAPHRODITE. All these figures have the female form, face, and bosom, with the male pudenda. Generally one arm is laid upon the head. Count Caylus[d] is mistaken in ascribing them to physiological phænomena, and in thinking that slave-merchants imported them from luxury, whereas one which appeared at Rome was ordered to be immediately drowned.[e] He more justly observes, that these statues are very numerous, because, when a subject had succeeded, artists multiplied copies without any scruple, and often without any difference. Nor had these figures a limited allusion to the fable of Hermaphroditus and the nymph Salmacis. Venus was Beauty *par excellence*, and Mercury, to his personal perfections, added mind, knowledge, and talents of every kind.[f] Hence, says Winckelman, these ideal productions were intended to combine the beauties and properties of both sexes.[g] Indeed deities, as even

[b] Cayl. Rec. i. 29. ii. pl. 4. n. 1. Macrob. Saturn. l. 1. c. 21. p. 248. Cuper in Harpocrat. Beg. Thes. Brandenb. iii. 23. Haym. Mus. Brit. p. 180. The Romans began to use rings and seals of Harpocrates, with the finger on the mouth, to recommend secrecy, in the time of Pliny. Enc.

[c] Guattani.—Mon. Ined. 1787. Aug. 1788. Apr.—Wincklem. Art. Enc. [d] iii. pl. 29. v. 220.

[e] Eutrop. iv. c. 506. Physical Hermaphrodites are merely females with monstrous organization, not subjects for sculpture.

[f] Mariette, i. 108. [g] Art. iv.

Venus, have been often represented as Hermaphrodites, to express the fecundity of divinity.[h] In India, it is the symbol which unites both sexes, and the formation of the world out of Chaos.[i] *See figs.* 15, 16.

Juno, says Homer, has large blue eyes, fine air, and arms gracefully rounded. Large eyes the Greek women thought handsome, and for such eyes, the word βοωπις was, according to Hesychius, an epithet.[k] The peacock, because she was born in Samos, the country where peacocks were discovered,[l] is never found as an attribute of any other goddess, and the diadem, like the beaver of a helmet, joined with her large eyes, and imperious mouth, make her image distinguishable even by a profile. The sparrow-hawk and gosling sometimes attend her; Juno Nutrix, with the child Mars, and the flower by which she conceived him; Juno Sospita, with horns and a goat skin in her left hand; as Juno Phosphorus, with a veil semé of stars, and as the hair, accompanied with heads of the Sun, Diana, the Moon, &c. Other representations will be given from coins. *See fig.* 17.

Jupiter, (Jovis est[m] regalis imago,) is distinguished by a peculiar serenity of look, (for if there be a sternness, the head belongs to Pluto, or Serapis, the same deity) and by his hair. For though that of Esculapius and other Gods, to show affinity with Jupiter, is turned up in front, yet the hair of the latter descends along the temples, and entirely covers his ears. Besides, he has hair longer than that of the other gods, which, without forming curls, flows in an undulating manner, and resembles the mane of a lion; for it is the agitation and motion of the mane in an angry lion, which Homer had in view when he represents Jupiter as shaking Olympus by the waving hair, and moving eyebrows.[n] *(See fig.* 18.) An exception occurs in the melancholy look of a Jupiter in labour-pains with Pallas; where Vulcan stands behind with the hammer, ready to beat her out of his brains. His most common attributes are a sceptre and a thunderbolt (symbols of sovereign power,) and an eagle, because he was carried off by that bird from the fury of his father, or rather from the youth Αετος, transformed by Juno. Olympian Jupiter is crowned with olive; and laurel, because thunder never struck that tree. *(See figs.* 19, 20). Varro mentions three hundred surnames of Jupiter; in fact, there was a Jupiter, as a tutelary deity, for every thing. In general, one or more of his attributes distinguish him. Some Jupiters have, however, certain distinctions. Jupiter Pacificus holds the thunderbolt in his bosom. Jupiter Axur or Vejovis has no beard. Jupiter Ammon has ram's horns; in one instance, a crescent. Jupiter Philius and Exsuperantissimus carry a patera, and the latter is the only Jupiter with a cornucopia. But the most extraordinary figures are, Jupiter Apomyos, or Muscarius, represented like a fly, and before described; and Jupiter Pluvius, or the rainy; a head with wings and beard representing a fall of rain.[o] It was made to commemorate a seasonable relief of rain, when the army under Trajan was reduced to extremities by a drought. *See the Head-piece of this Chapter, p.* 152.

Mars is known by a helmeted head, nudity, and a marching attitude. At the Villa Ludovisi he is, as described by Lucian, young, in repose, and without a beard.[p] Sometimes he was worshipped in the form of a spear or sword.[q] *See figs.* 21, 22.

Mercury. Winckelman and Arnobius, upon the authority of Clemens Alexandrinus, say, that the Sculptors of the finest age made the Mercuries to

[h] Macrob. Saturn. iii. Arnob. contr. Gent. L. 3. Aul. Gell. ii. 23. Orph. Hymn. [i] Gough's Salset, xiv. [k] Winckelm. [l] Athen. L. xiv. p. 655. [m] Ovid. Metam. L. vi. v. 74. [n] Winckelm. art. iv. c. 2.

[o] Ovid speaking of the wind Notus says:

Barba gravis nimbis, tantis fluit unda capillis;
Fronte sedent nebulæ, rorant pennæque sinusque.
Metam. L. 1. f. 7.

So that the design of the figure was not original.

[p] Monum. Ined. n. 28. [q] Univ. Hist. xviii. 55.

resemble Alcibiades,[r] and that succeeding artists adopted the same rule. The peaked beard of some ancient Mercuries was a costume of the Pelasgi and first Etruscans. The wings at his feet seem to show that he was not made for walking, but for flying.[s] The attributes of Mercury are, a tortoise, cock, caduceus (sometimes a simple staff, such as he carried before he appeased the two irritated serpents who were entwined around it), a ram, purse, petasus, or traveller's hat, and a dog. His figures are very numerous; and, as they are accompanied with one or other of his attributes, are easily known. Some singularities merit explanation. When armed with a cuirass, it alludes to his combat with the Titans.[t] When seated upon a rock, it shows that he presided over navigation; perhaps Mercury ἐπακτιος, with a tortoise on his head instead of a petasus, because he invented the lyre; with his right hand on his mouth, like Harpocrates, to show his secrecy, and drapery on the right shoulder, emblematic of speed; with a crescent and stars, to denote moonlight, convenient for thieves; with Scorpion, or other Signs of the Zodiac, according to Macrobius, as the god of the Sun himself. As the infernal Mercury he holds, besides the caduceus, the short rod, with which he conducted souls; embracing a young girl, presumed to be Hersè, a daughter of Cecrops; with a singular helmet,[u] unexplained [perhaps a local Mercury, or a mixed deity, or as herald of war or peace]; with a head behind him, the soul of a deceased person,[x] which he is taking to the Elysian Fields; shaping a figure resembling a swan with a human head, breaking the egg which inclosed Helen, and giving her a human form; talking with a woman draped and veiled, Isis, to whom he was counsellor; carrying a goddess, i. e. Proserpine; carrying Bacchus;[y] with a crooked sword, or *harpé*, with which he cut off the head of Argus; with a winged foot, and a club, an *ex voto*, because the statues of Hercules and Mercury were placed together in temples. Winckelman, and the Encyclopedists, have omitted the Gaulish Mercury, or *Theutates*, with wings like ass's ears, often none on his feet; also Mercury offering a bough, in order, Montfaucon says, to steal Apollo's oxen: and another, like a Cyclops, with a third eye in his forehead.[z] *See figs.* 23, 24.

MELEAGER. The Antinous, of which before, p. 169.

MINERVA is commonly represented with a helmet, spear, and buckler; upon her breast the ægis. Mr. Dallaway says, that in every character she is distinguished by the straight plait of the inner vest in the centre,[a] but her gently aquiline nose, uniform features, and declining look, which distinguish her from the goddess Roma, who looks forward, as mistress of the world, sufficiently appropriate her, though she is often confounded with Bellona. Strabo says, that her statues were anciently seated. The raven was originally her symbol; but, after this bird had accused the daughter of Cecrops, she substituted the owl. The serpent was another symbol. She has sometimes a horse-hair crest, because it was usual in the heroic ages. Before the time of the fable of Perseus, she carried a horse (in allusion to the war with the Titans), as *Minerva Hippia*, upon her buckler, not Medusa's head. This horse was Pegasus, whom she tamed. Sometimes she appears with her head-dress the skin of a dog. Also as a huntress, in a hat, for she was fond

r In the Museum Pio-Clem. t. vi. pl. 31, is a portrait of Alcibiades; it is too old for the finest head of Mercury in the Florent. Collect. i. pl. 69, f. 1, 2, yet there is no doubt of the imitation being a fact. See Aristinæt. L. i. Ep. 11.

s Caylus Rec. iii. N° 1, pl. 43. t Appollodor. Bibl. L. i. p. 10. u Mus. Etrusc. i. pl. 39. x Mus. Flor. t. i. tab. 70. n. 6. Gori. Mus. Etrusc. ii. 106, 107.

y Winckelman and the Encyclopedists have not explained this. It manifestly alludes to his carrying Bacchus into Eubœa, to be nursed by Macris, daughter of Aristæus. See Natal. Comit. Mythol. L. v. p. 481.

z Montfauc. ii. p. 2. b. 5. c. 1. Suppl. v. i. b. iii. c. 6. a Arts, 246.

of the chace. As she has longer hair than the other divinities, it perhaps gave occasion to the oath by it; with a sea-monster at her feet, either because she taught the Greeks to build the first ship, or in allusion to Minerva of Misenum, which mariners worshipped; offering Paris a royal bandeau, as the symbol of sovereignty, to obtain the apple. Among the French gems[b] is one of exquisite character by Aspasius, containing a bust of her, and thought, because it does not occur upon the most ancient coins of Athens, to be a copy of the Pallas of Phidias. The crest of the helmet is formed by four horse-hair aigrettes, dyed red and supported by a sphinx.[c] Pallas having put a bridle upon Pegasus, when she gave him to Bellerophon, also occurs, as do Quadrigæ, because invented by her. The breast and shoulders are covered with the dreadful Ægis; and the wood of the lance, with which she is usually armed, also appears. *See fig.* 25.

Morpheus, a bearded old man, with butterfly's, sometimes eagle's wings upon the shoulders, and bird's wings upon the head; or *vice versâ*. He is draped, and holds a horn, from whence he pours out his dreams and nocturnal illusions; or he is asleep, with his head supported upon his left arm.[d] Without the butterfly wings his head is that of the Roman god Termes.[e] *See fig.* 26.

Neptune. His statues are very rare. He is distinguished from Pluto by nudity, and, as the breast was consecrated to him, by the almost universal appearance of that part in annexation to his head upon gems. His beard and hair fall in perpendicular and parallel curls[f] [perhaps from assimilation to spiral shells]. A trident (which accompanies the Hindoo Varoona or Neptune),[g] dolphin, or acrostolium are his symbols; and the attitude of placing the foot upon any thing being a symbol of property, he often occurs with one foot upon a rock, to denote his being king of the sea, and master of the earth.[h] Sometimes he carries a thunderbolt.[i] The crown of reeds being limited to Tritons, and subaltern marine deities, he wears, in eminence, a diadem or fillet.[k] *See figs.* 27, 28.

Oceanus. The attributes of this god are lobsters' claws on the head, the horns of the Poets.[l] *See figs.* 29, 30.

Pan. Authentic monuments of him are very rare. Winckelman says, that he was first represented as a Satyr, but afterwards as a man. His proper portrait is an ivied head of serious aspect, with a thick beard, like goat's hair, whence his name φρικοκομις. In a very fine bust, characterised by the pointed ears, the beard is thinner, and resembles that of a philosopher, in whom the air of reflection is denoted by eyes sunk in the head, in the manner of Homer. Sometimes he is draped, or cloaked down to the legs, or teaching the young Olympus to play upon the flute.[m] As Pan, the type of the Universe, he is playing upon a flute, that signifying the inequality of the solar operation,[n] before an altar, upon which is a fire (meaning the eternal fire, consecrated to him),[o] above the altar is a star, and a goat reared upon his hind legs supports his fore-feet upon the altar. All around are the twelve signs of the zodiack. Apollo and Pan were worshipped as the same deities, and for this reason the horns and locks of goat's hair were regarded as solar rays. The griffin was

[b] Pierres de l'Empereur, pl. 18.

[c] A Sphinx, between two griffins,[i] the crest of Mr. Hope's exquisite Pallas. She is said to have taught Œdipus how to overcome the Sphinx; for that fable was intended to show, that the inequality of Fortune might be overcome by the prudence and skill of Minerva. Nat. Com. Mythol. 1020, 21.

[d] Monum. Ined. n. 110. Monum. Antic. n. 169. Mongez, Rec. p. 3.

[f] Bronzi d'Ercolan. t. ii. p. 25. Winckelm. Art. iv. c. 2. n. 58. Guattani, Monum. Antich. pl. iii. n. 1. Stosch, Cl. ii. 417. See also Goltzius, Beger, Vaillant, &c.

[g] Bombay Transact. iii. art. 5.

[h] Brunch. Analect. T. iii. p. 117.

[i] Monum. Ined. n. 3.

[k] Id. ii. p. 47.

[l] Mon. Ined. n. 21. Mus. Flor. ii. pl. 2. n. i. pl. 52. Fabretti and Gori have mistaken his statues for those of the Nile. Statues, if without the claws, are wrongly ascribed to the Ocean. *Enc.*

[m] Winckelman. Mattei Racc. de Stat. pl. 64.

[n] Macrob. Saturn. i. c. 22.

[o] Pausan. L. viii. p. 677.

also the symbol of Pan as well as of Apollo; and the harmony of the universe was regulated by the sound of the flute,[p] whence he is placed in the midst of the zodiack.[q] *See fig.* 31.

Pluto. Monuments of him, except where he carries off Proserpine, are very rare. The coins and the marbles here mutually elucidate each other. The helmet of Pluto, part of the armour given to Perseus, has been supposed by Zuphio[r] to be a Petasus, with whom agree Cuper, Gori, aud the paintings of Herculaneum.[s] Upon a coin of Amastris, it is a kind of Phrygian bonnet, of which one pendant falls upon the right shoulder, another upon the left. It has been confounded with the Macedonian *Causia*, but is plainly distinguished upon many coins, and, among others, those of Sinope.[t] Upon coins of the families Claudia, Cornelia, Neria, Nonia, &c. the head of this god is girt with a diadem. It is commonly united with a crook or prong, of two unequal points, and sometimes with the head of his bride. A rare medallion of Hadrian has a figure standing, bearded, holding the trident, and an eagle. At his feet is Cerberus. According to Vaillant, this extraordinary type represents the three fraternal deities, Jupiter with the eagle, Neptune with the trident, and Pluto with Cerberus. This dog accompanies him upon gems,[u] coins, and Greek medallions, where Pluto is seated, holding a patera, sometimes a spear, once only the prong, upon those of Thianum, and twice the modius of Serapis Pluto.[x] *See fig.* 32.

The rape of Proserpine, presumed to be of astronomical allusion by Dupuis, has a manifest connexion with the Seasons. In general he is represented holding her, sometimes swooning in his arms, seated upon a quadriga, or four-horsed car, below which is a distaff and basket of flowers overturned, exhibiting her relinquishment of virginal habits. Cupid flies above with torches in each hand. Minerva runs with her spear directed at him to stop him. A serpent, the Jupiter of the Mythology, and of astronomical relation, according to Dupuis, accompanies the car; in other representations it is omitted. Sometimes Mercury guides the horses, evidently because he led souls to the infernal regions. Sometimes winged serpents draw the car.[y] The god is naked, and holds a small sceptre. Proserpine swooning, supported by a man [Mercury] in a helmet, or badly drawn Petasus. Hercules, possibly in allusion to invincibility, sword in hand, with his club, and the skin of the Nemean lion, precedes the car, above which flies Love. Pluto, in this design, runs through the signs of the zodiack, like Serapis in the Abraxas. In Bonanni Cupid holds the reins of the horses.[z]

These monuments seem to be improvements upon the old Etruscan representations. There a Fury guides the horses, which trample upon a monster holding a sword, and resembling tyrants.[a] In Gori[b] the Fates are near the car. One of them weeps, and raises her hands. Another tries to stop Minerva, who pursues the ravisher. Under the horses lies overthrown a woman draped, who holds a cornucopia, and raises her right arm, as if to demand aid. Gori thinks her the earth or Ceres. On the right is the gate of Orcus, and Mercury, with the caduceus, guiding the soul of a dead man, who is enveloped in drapery. On the left is Hercules, who is leading one out of the shades, and lowers the cloth with which his head was covered. The same figure of Ceres is thrown on the ground in another Etruscan marble.[c] Near her is the helmet of Pluto, whose horses are guided by a winged fury, whilst another, flying over the car, carries the hymeneal torch. Mercury follows the infernal god, and supports his swooning bride. Upon

[p] Orph. Hymn. Pan. Winckelm. [q] Stosch.—Mariette Pierr. grav. ii. pl. 45. Mus. Florent. T. ii. pl. 88. n. 3. [r] Cent. i. prov. 41.
[s] Mon. Ant. p. 94. Pitt. d'Ercolan. T. iv. pl. vii. n. 7. [t] Pellerin, ii. pl. 40. Eckhel, pl. xi. n. 6. [u] Stosch, 83. [x] Vaill. Numism. Gr. The coins are of Amastria, Thianum, Tium, Marcianopolis, Epiphanium, and Nicomedia.

[y] Ebermayer, p. 27. [z] Montfaucon.
[a] Mus. Guarnac. Gori, pl. iii. n. 1. [b] Insc. Etrur. iii. pl. 25. [c] Mus. Etrusc. Gori, pl. 78.

the car is sculptured a griffin. This emblem of the sun shews that the Etruscans had the same idea of Pluto as the Egyptians, although they often painted him young and without a beard. In Dempster,[d] he is represented under the emblem of Jupiter; holding a thunderbolt, formed like a dart with three points. This thunderbolt is perpendicular, whilst it is oblique in the hands of other Jupiters.[e] Gori discovers in this symbol JUPITER SUMMANUS, to whom Pliny ascribes nightly and subterranean thunders. These thunders, according to vulgar opinion, go in a right line.[f]

Pluto is seldom without a beard; for he is commonly represented like Serapis, whose head is the same as that of the Greek Jupiter. The head has the *Modius;* a sceptre is in his hands, and Cerberus accompanies him.[g] Pausanias's[h] representation of him, as constantly holding keys, occurs upon no marble, except in one figure, if it be a key, in Gorlæus.[i] In Dempster is a cinerary urn, representing a sacrifice to Janus Inferus, *i. e.* Pluto. There are two victims, a ram and sheep, and musical instruments. The hair of Serapis and Pluto is always the same, *i. e.* as in Mr. Townley's famous bust, the head buried in hair.[k] Upon a Serapis in the Farnesian cabinet, and a marble bust at the Capitol, the beard is divided. The pretended head of Jupiter the Terrible, in the Mattei palace, and several others, are Plutos, and either have or once had the Modius.[l]

PROSERPINE. Her head, often mistaken for Arethusa, occurs upon the medallions and coins of Syracuse. The Etruscans gave her wings. In the Orleans collection is a fine head.[m] The leaves accompany her crown of wheat-ears, and she is distinguished from her mother by her hair fastened upon the top of her head, like that of a virgin. *See fig.* 33.

PSYCHE. Her usual symbol is the butterfly, or its wings; but sometimes these are different. Psyche signifies the soul, and the butterfly was the symbol of it, because the ancients thought, that the soul was like a breath, which the tender fabrick of the butterfly's form well expressed. In the gems of Stosch, the whole of her history occurs; and upon a very antique one she has a kind of eagle's wings, possibly because those of Cupid were anciently such.[n] Her figures mostly appear embracing that of Cupid. In one instance she is leaning on a two pronged fork.[o] In the Florentine Gem, she wears a cap close to her head at top, and hanging down perpendicularly behind. Upon the crown of her head is the butterfly.[p] *See fig.* 34.

SATURN. Representations of him are rare. He is in general distinguished by the head covered with a veil (sometimes he has only a diadem) and a sickle[q] or harpè — seated at the Capitol, receiving the stone which he was to devour. *See figs.* 35, 36.

TRITON. The Villa Albani Tritons have eye-brows formed of a kind of fins,[r] or fish scales, which pass over the cheeks and nose, and also surround the chin. Other characteristics are horses' legs, fish's tails, horns (on account of their passion for wine), crab's claws on the temples, and crowns of rushes. They are sometimes mounted on sea-monsters or goats, holding tridents, flutes, oars or helms, or sounding horns, and sometimes have a fish-skin in the form of a Chlamys.[s] *See figs.* 37, 38.

VENUS. The characteristick look of Venus has been given before, p. 162; and that she was represented with a cast in her eye, or squinting, has been there noticed.[t] Of course this does

[d] Etrur. reg. pl. 91. [e] Mus. Etrusc. T. i. 76. [f] Ercol. Bronz. t. ii. p. 298. [g] Spon. Montfauc. Suppl. &c. [h] Eliac. [i] Dactylioth. ii. n. 543. [k] Winckelm. Art. iv. c. 2. Enc. [l] Ibid. [m] T. i. pl. xvi.

[n] Enc. [o] Mon. Ined. n. 41. [p] Tom. i. pl. 79. n. 1 Mongez, Rec. pl. vii. n. 1. [q] Beger, Thes. Brand. T. ii. p. 544. Passer. Lucern. T. ix. pl. ix. Stosch, Acad. Inscript. i. 279. [r] Resembling those of Glaucus, Philostr. L. ii. Icon. 15. [s] Monum. Antich. n. 35. Gorl. Dactyl. p. 11. n. 176. Mus. Florent. T. ii. pl. 46. Bartol. Admir. pl. 32. Winckelm. Enc, [t] Petron. i. 445. ed. Burm. Ov. Art. Am. L. II. v. 659. Varr. ap. Prisc. L. vi.

not appear in statues. Lessing has much studied the Venuses, and noticed the mistake of ascribing to the Romans all draped Venuses; and the modern conversion of torsoes into that goddess, Cleopatras, and Nymphs. He considers the Medicean and Belvidere statues, as Venuses rising from the Bath, distinguished from the marine figures, or Anadyomenès, by the neat *cöeffure;* and ears pierced for rings, usual in Venuses;[q] nor does he think that the Medicean statue was the famous *chef-d'œuvre* of Praxiteles, described by Lucian,[r] because a fire in 462 consumed the Lanzi palace in Constantinople, where, according to Cedrenus, it must have been placed. The two arms of this Venus are modern, the right from the shoulder, and the left from the elbow. In general, it is composed of many ancient and modern pieces, principally in the legs, which were entirely broken, an accident said to have happened when it was moved from Rome, in the papacy of Innocent XI. The misnomers of the several kinds of Venuses are beyond number, and there seem to be only five accurately denominated. 1. The Venus rising from the Bath, in the attitude of the Medicean, or half draped, holding a mirror, &c. or with the clothes on a vase. 2. Wringing her hair, standing in a car, &c. the *Anadyomenè*, or Marine Venus. 3. The draped Venuses, who have always two girdles, the *tænia* and *zona* (or famous cestus), placed above the hips. 4. *Venus Victrix*, or *Genitrix*, latterly at least the same. This Venus, with the spear and shield, probably taken from her dressing herself in the arms of Mars,[s] is the armed Venus of the Greeks. By representing her thus seated, holding a victory in her hand, as upon the coins of Faustina, with the legend, Venus Genitrix, the commixture of the two characters is clearly exhibited, though the Love or child in her lap properly appropriates Venus Genitrix, or Venus Mother. Sometimes she holds only an apple. These representations, very common on coins, were probably in compliment to the accouchemens of the Empresses. Cæsar has been presumed to be the author of this conversion of *Venus Genitrix* into *Venus Victrix*, because she was the ancestrix of his family. 5. Of *Venus Callypigè*, see Athenæus, Letters of Alciphron and Toup. The attributes of Venus are a dove; a flower (from being sovereign of the gardens);[t] a helm of a ship, as Gori's pretended Venus Amphitrite; a sceptre (sometimes at least pointed downwards); an apple and star, as Venus Urania; with the persea upon her head, as the Phenician Venus, or Astarte. She is sometimes, like Europa, mounted on a bull; leaning against a column; standing upon a club, with bows, quiver, and arrows; seated upon a rock, balancing a baguette upon her finger;[u] mounted upon a goat, as *Venus Popularis*, or *Vulgaris;* or holding a goat, or a sail, near a termes of Priapus veiled; lastly, it is to be noted, that apples in the hand of Venus occur upon gems, but upon no marble really antique, it being there a mere modern restoration. *See figs.* 39, 40, 41.

VICTORY. The Egyptians represented Victory as an eagle, because that bird was always successful in his combats with other birds. The Greeks placed her at Athens, without wings, that she might not fly away; but such representations are very rare. The distinguishing feature of her statues is her robe, of which the lower folds, as if agitated by the wind, take nearly the form of a fan displayed. Over this is a tunick, descending to the middle of the thigh, and fastened under the throat with a girdle. Her hair is also like Diana's, to show her virginity, and that nobody had had any advantage over her. Sometimes she is hovering in the air; sometimes marching rapidly, or standing upon a globe, to show the dominion of Rome. She appears with

[q] Lamprid. in Alex. Sev. [r] Amor. 13.
[s] Philostr. Icon. L. i. n. 6. Plin. xix. 19.

[t] Vettori Diss. Glyptographic. explains it.
[u] Lessing. Winckelm.

various attributes; with a trophy; writing upon a buckler the epoch of a victory, or name of a conquered nation; in a car, more often referring to conquest in the games, than in battle; with a caduceus; cornucopia, crown (signifying a battle won), whip (conquest in the horse or chariot races), a palm; standing upon capricorn; a vase; accompanied by Mars, Fortune, and Minerva (because the latter communicated immortality and divinity to the daughter of Pallas, son of Lycaon, and named her Victory); upon cars drawn by horses (who sometimes carry palms on their heads); by centaurs, or stags; holding a lyre; reading a roll; leading, or sacrificing an ox;[x] guiding horses (Victoria Circensis); with the prow of a ship (naval victory); with peace, burning arms; with two hands joined near her, &c. The wings upon her shoulders must be recollected, in order to prevent confusion with Diana, whom some of her figures much resemble.[y]

Vulcan. Notwithstanding mythology, he is not represented lame, or it is concealed.[z] The Egyptians gave him a grotesque form.[a] Lions were consecrated to him by them, on account of their hot constitution, says Ælian;[b] but others, because the Greek Vulcan was the Egyptian Cnuphis, or Agathodæmon, *i. e.* the spirit of Life, which pervades the universe. Thus in the bark of Marcianus Capella is a lion upon a tree, a symbol of Vulcan. The Greek Vulcan has a beard; the Roman and Etruscan, none. The figures of Vulcan are known by a pointed bonnet, egg-formed, like that of Ulysses, or with a crooked beak, like the Phrygian; hammer, tongs, and forge, near him, and upon the coins of Lemnos a thunderbolt; at the marriage of Peleus and Thetis he holds a torch.[c] He is also frequently with Minerva, for there was a strict connexion, according to Plato,[d] between them.[e] *See fig.* 42.

With these Mongez concludes the list of Portraits. There are however four very eminent statues, of which it is proper to give an account, as they are *chef-d'œuvres.*

The Arrotino, or man whetting a knife, foolishly ascribed by Leonard Agostini to the slave, in the Roman history, who overheard the conspiracy, belongs, according to Winckelman, to the Scythian, employed by Apollo to flea Marsyas.

The Dying Gladiator is denied by Winckelman to be the work of the famous Ctesilaus, and is called by him a Herald;[f] but Mongez has clearly disproved his opinion; and thinks, among other reasons, from mustachios being a characteristic of barbarians, and the torquis or collar, that it is a dying barbarian, or *slave*;[g] but as a collar, when twisted like a rope, was a designation of rank, it more probably represents a barbarian *king*, or *hero*. Other appropriations have been made; but, with the exception of the figure appertaining to a barbarian, none seem to be sufficiently supported.

The Laocoon is the sublime of expression. The most precious monument of the age of Alexander, says Winckelman, which has descended to us entire, is this celebrated group. We have no positive proof of this, but the strongest conjecture is the perfection of the work. The Sculptors were Agesander, Polydorus, and Athenodorus, the two last being presumed to be

[x] These figures have been called *Victoriæ Mithiacæ;* but as one occurs upon a B. coin of Vespasian, with the legend of *Pax Orbis Terrarum;* and triumphers sacrificed oxen to Jupiter Capitolinus, the more proper appellation is perhaps *Victoriæ Paciferæ, i. e.* struck in commemoration of victories followed by peace. F.

[y] Enc. Winckelman, Stosch, et alii.

[z] Thus the Enc. but Montfaucon, Suppl. i. B. c. 1. has published a figure from a coin, where he appears to favour one leg. F.

[a] Herodot. Euterpe. [b] Anim. xii. 7.

[c] See Hom. Il. 398. Eurip. Troad. 343.

[d] Spanh. Obs. in Callimach. 644.

[e] Mon. Antich. n. 5. Dempst. Etrur. T. i. and ii. pl. 1. Stosch. Vaill. i. pl. 25. n. 8. Mus. Pembr. P. ii. Tab. 3. Passeri Lucern. tab. 52. La Chausse Mus. § 2. pl. 36. Goltz. Græc. t. 14. 17. Vaill. Num. Gent. Aurel. Num. Famil. T. i. tab. 25. n. 8. Sel. Num. 23. Patin. Thes. Num. p. 108. Mariette Pierr. grav. pl. 127. T. ii. pl. 11. &c. [f] Art. vi. 2.

[g] Mem. de l'Instit. Tom. ii. 463, 466.

sons of Agesander; and they are thought to have executed the sons, which are inferior to the figure of Laocoon.

The Laocoon presents a view of Nature plunged in the deepest agony, under the image of a Man, who collects the whole strength of his soul against the attacks of pain. Whilst his sufferings swell his muscles and contract his nerves, we see his mind, armed with magnanimity, glitter upon his furrowed brow, and his bosom, oppressed by confined respiration and cruel constriction, rising with strong efforts to shut up and concentrate the pain which agitates him. The groans which he stifles, and the breath which he draws, exhaust the trunk, and hollow his flanks; an action, which, if we may so say, permits us to behold his viscera. Nevertheless, his own sufferings appear to affect him less than those of his children, who raise their eyes toward him and implore his aid. The paternal tenderness of Laocoon appears to swim in the pupils of his eyes like a dark vapour. His physiognomy expresses complaints, not cries. His eyes raised to heaven, implore the assistance of the gods. His mouth breathes exhaustion; and the lower lip, which descends, is oppressed with it; but in the upper lip, which is drawn upwards, this exhaustion is joined to painful sensation. Suffering, mixed with indignation, at his unjust chastisement, mounts even to the nose, swells it, and is strongly exhibited in his enraged and elevated nostrils. Below the forehead is displayed, with the greatest sagacity, the combat between pain and resistance, which are, as it were, reunited in one point. Whilst the one makes the eye-brows rise, the other compresses the muscles above the eye, and forces them down to the upper eye-lid, which is almost covered with them. The artist not being able to embellish Nature, is resolved to give it more developement, more struggling, more vigour. Even where he has placed the greatest pain, is also found the highest excellence. The left side, into which the angry serpent shoots his mortal venom by his bite, is the part which seems to suffer most, through the proximity of the heart; and this part of the body may be called a prodigy of skill. Laocoon wishes to lift his legs to escape from his pain; in short no part of his body is in repose. The master's touch extends even to the expression of a benumbed skin.

Of all the statues entirely worked with the chisel, the Laocoon is, without contradiction, the finest. In this statue, an attentive eye discovers with what dexterity and certainty the statuary has guided his instrument over his work, in order not to destroy the masterly touches by reiterated rubbing. The skin of this statue appears somewhat rough in comparison with the smooth skin of other figures; but this roughness is like a soft velvet compared with a brilliant satin. The skin of the Laocoon is, if we may so say, like the skin of the first Greeks, which was not dilated by the frequent use of warm baths, nor relaxed by the repeated employ of friction, known among the Romans, effeminated by luxury.[h]

The Wrestlers and Group of Niobe. This famous Florentine marble has been ascribed by some to Scopas, by others to Praxiteles; and Winckelman thinks it the absolute original of Scopas, mentioned by Pliny. He adds, that a cast of the head of Niobe, from a statue now lost, may denote the work of Praxiteles, to whom a Greek epigram ascribes the Group, because it has an arrondissement of the bone of the eye, and the eyebrows, as in the Belvidere Meleager (an invention of Praxiteles), and hair elaborately executed. The old man in a strange dress is the Pedagogue or Tutor, such being the costume of domestics and foreign slaves, from whom Tutors were chosen. The Horse and Wrestlers (now separated from the group) allude to the fable, which says that Apollo killed the eldest sons while running their horses, and the youngest while wres-

[h] Winckelman.

tling. The Daughters, from the certainty of death, are in that stupor which suspends thought. This inestimable group forms the standard for expressing grief with dignity, without grimace or contortion.[i]

According to the rule of Winckelman, that the subjects of bas-reliefs are limited to Mythology, including the Iliad and Odyssey, the right method of developing their meaning is by discovering a divinity through the attributes, and then referring to a mythological dictionary, to find what part of their fabulous history the group represents. But though Winckelman is partially supported by Petronius,[k] yet it is manifest from the same author, that private persons depicted the chief events of their lives as influenced by particular deities whose figures they therefore inserted.[l] Of course, explications from mythology are far from being certain. Of some, indeed, there can be little doubt; but still, the regret of Mongez, that the ancients did not inscribe the subjects, is deeply to be lamented; for, even in their own ages, inquiries of the meaning, as appears from Petronius, were necessary. Add to this that Allegory was endless. Pausanias mentions a Fortune at Ægina, with the horn of Amalthea and winged Love; to show that, in love, fortune succeeded better than person. In the Legend of Doorjah we find the real superstitions of antiquity whence was borrowed much of the Grecian Mythology, as the following summary from a valuable paper by Sir John Malcolm will rhow. In the Legend mentioned we find, as original Hindoo superstitions, *Indra*, the Hindoo Jupiter; *Sooraya*, Phœbus or the Sun; *Chandra*, the Moon, or Luna; *Aynee*, the god of fire; or Vulcan; *Vayoo*, the god of air; *Varoona*, Neptune; *Pavana*, Eolus; *Kooverah*, the god of riches, or Pluto; *Yama*, Minos, or the judge of the infernal regions; the war of the Gods with the Titans,—apparently symbolical of the difficulty of renovating the cultivation of the earth after the flood; the third eye of the Cyclops, the trident of Neptune, the armour and warlike character of Minerva, the magical transformations of the Arabian genii, the celebration of festivals by prayer, festivities, gymnastic exercise, and every kind of warlike sports, the martial qualities of the Amazons, the veneration of the serpent, from the great serpent Andishasha, or Ananta—the Muses from the gopeias or mistresses of Kristna the Hindoo Apollo—the parasol or umbrella, the emblem of royalty (as on the Hamilton Vases)—the Centaurs from the *Cinnaras*—the Fauns from the *Gahyaca*—the winged Genii from the *Ganderwas*, flying youths of beautiful forms and fair complexion—the apotheosis of weapons—sacred vessels, and chaldrons—drinking blood, as among our witchcraft practices—cakes ornamented with flowers, accompanying festivals,—serpents, scorpions, tigers, and other noxious reptiles and animals, formed by incantations into guards, whence Cerberus,—dragons vomiting fire—human sacrifices.[m]

This mythic use of allegory is probably one reason why marbles and authors so often differ. By means, however, of the legends of coins, some inscribed pedestals, and certain symbols, no doubt can be entertained of numerous figures; and a table of these, with others only presumed, is here accordingly given in alphabetical order, with the descriptive symbols, single or in union. It will show where Montfaucon is or is not correct.

The authorities follow the description—G. denotes GEMS; C. COINS; and M. MARBLES.

ABUNDANCE. Cornucopia; wheat-ears; inverted vessel.—C. Pink. Montfaucon.

ABRAXAS. Beetles; sphinxes; serpents with human heads, &c.—G. Montf.

[i] Winckelman, Art. L. vi. c. 2. [k] i. 149. Ed. Burmann. [l] Id. c. 29, p. 142 seq. where Minerva is conducting Trimalchion to Rome; Mercury elevating him to a tribunal; Fortune attending him with a cornucopia; the Fates twisting golden threads, &c.

[m] Bombay Transactions, iii. Art. 5.

ACHELOUS. Old man's head; bull's neck; and single horn.—C. of Acarnania. Thyrœum.

ACRATUS. Genius of Bacchus; like a Pan, but winged.—C. Froelich. Enc.

ADONIS. Hunter's dress, reaching to the knee only; commonly with Venus; very long hair; dead boar and dog.—M. Montf.

——— FESTIVAL OF. Procession carrying his image, fruits, flowers, &c.—M. Id.

ADOPTION. A military figure with a spear, pointing to another in a senatorial toga.—C. of Trajan, &c.

ADRAMELECH. ANAMELECH. Divinities of Sepharvaim, in the form of a peacock.—Enc.

ADRANUS. Sicilian God; symb. a dog; very rare.—C. ΑΔΡΑΝΟΥ.

ADVENTUS AUGUSTI, means return from an expedition; Emperor on horseback raising his hand.—C. Rom.

ÆGIPANS. Lybian Monsters, little men; horns; goats' feet; tail, sometimes of a fish; like a capricorn.—M. Egypt. Rom.

ÆOLUS. Guiding Bacchus to Ariadne; beard; wings.—M.

ÆSCULANUS. Goddess of the mint; Hasta pura; scales, sometimes three of them, for gold, silver, and brass; with cornucopia, scales, and heap of money.—C. Imper. Rom.

AFRICA. Woman's head with an elephant's trunk.—C. G. Mus. Flor. ii. 19.

AGLIBOLUS. A Palmyrenian God; the sun; round stone (because the sun is round), ending in a point, because fire points upwards. Some make him a youth, cloaked, short tunic, girdle, holding a baton or javelin; a crescent on the shoulder and buskin; but this is *Malachbelus*, or the moon.—M. See Montf. ii. p. 2. b. iv. c. 4. Fleetw. 28.

AGYÆI. Conical stones, consecrated to Apollo or Bacchus, at the gates of houses; Phenician images of the sun.—M. Suidas. Enc.

ALEXANDER M. Hair raised in front; head covered with a lion's skin; portraits of the young Hercules, supposed his.—C. Le Blon. Pink.

ALIMENTARII. Charity children kneeling, one after another (whence the fashion on Mediæval tombs); Empress, bestowing largesses.—M. C. of Faustina, &c.

ALLOCUTIO. General haranguing from a suggestum.—C. ADLOC. COH.

AMPHION. Tying Dirce to the Bull, helmeted, concealing a lyre (see Eurip. Antiop.); Zethus, his brother, with hat hanging behind, symb. of rustic life.—M. Wickelm. Mon. Ined. Art. v. c. i.

AMPHITRITE. Oar; palm; acrostolium. In her hair, crabs-claws, from their resembling moles at the mouths of harbours.—M. C. of the Bruttians. Monum. Ined.

AMYCUS (son of Neptune); bound to a tree by Pollux, Minerva presiding; Castor known by a bracelet on the left arm; conqueror, crowned by a winged Genius, hovering in the air, in the Etruscan manner.—Br. Vase. Winck. Art. L. v. Vignette.

AMYCUS. (Ov. Met.) Buckler with a lobster, the Greek symb. of prudence. G. Batt. of Lapithæ.

ANAIDIA. The Goddess *Impudence*: symb. a partridge.—Enc.

ANDROMACHE. A training robe, without a girdle, symb. of profound grief; bidding adieu to Hector; offering Astyanax to his embrace; near Priam, on the walls of Troy, invoking the Gods; receiving, with other women, the body of Hector, at the gates.—M. G. Stosch.

ANGERONA. Modius; club; one hand or rod held to her mouth; the other behind her; mouth sealed or tied up. —M. Cayl. Montf.

ANNONA. Bushel with ears of corn and a poppy [poppies being sown in corn-fields by farmers as an offering to Ceres.—Plin. xix. 8.]; woman with wheat-ears, putting them into a vase; cornucopia held upright, to shew that she does not mean to scatter it, but give it to Equity to deal out, who stands by her, and is known

by her scales and *hasta pura;* below, a basket filled with wheat; behind, the prow of a ship, to show that the corn was brought by sea, and the voyage prosperous.—c. Imp. Enc. Pink.

Annona Sancta. Woman draped; arm only naked; crescent on the head; cornucopia; putting wheat-ears in a vase; a helm on a globe.—m. Grut. Rec. p. 81.

Ant.—Attribute of Ceres.—Stosch. Cl. ii. 227-8.

Antinous. Busts of Harpocrates and Perseus have his portrait (Stosch, p. 389); Egyptian style; arms perpendicular; basket or lotus on the head. —m. Winck.

Antiochia. Mural crown; holding a a palm; seated on a rock.—c. ΑΝΤΙΟΧΕΩΝ.

Antiope. Daughter of Nycteus; with Amphion and the Bull.—m. Mon. Ined.

——— Amazon. Bipennis; on horseback, pursued by Theseus; shield fallen.—g. Stosch. Winck. &c.

Apollo. With a thunderbolt.—c. of Thyrea in Arcadia.

——— With a whip; a Greek corruption of an attribute of Osiris.

Seated; Apollo Conservator.—c. of Aurelian.

Right arm on the head; left on a column, Apollo Moneta.—c. of Commodus.

Radiated head; Apollo Sol.—c. of of Trajan. Rhodes.

Holding a bow, seated.—c. of Acarnania, Rhegium, Antigonus.

Standing.—c. of Philadelphia in Lydia.

Apotheosis. Eagle on an altar; carrying a person to heaven; funeral pile; leg. consecratio. On marbles the designs are varied according to the persons. See Montfaucon at large, who is excellent on this subject.—c. Imper.

April. A youth dancing before a statue of Venus (to whom the month was consecrated), holding musical instruments [from the Ludi Megalenses. See Ovid, Fast. de Aprile. F.] —m. Montf. Supp. i. b. i. c. 5.

Archer. Germ. Parth. Dacian, a peculiar bonnet; Gaulish, bareheaded; bow; quiver; tunick tucked up. —m. Montf. iv. b. i. p. 1. c. 12, 13.

Archigallus. Chief of the Galli, or Priests of Cybele. The Phrygian bonnet, and sleeved tunick; crown adorned with two portraits of Attis and one of Jupiter; a collar of metal, finished by serpents' heads; rings at his ears; at his breast a portrait of Attys; two ranks of pearls descending on each side to the girdle; an olive-branch in the right hand; a cup-full of fruit, with a pine-apple, in the left; by the side, a whip of bones, threaded upon three leather straps, with which they disciplined themselves; *crotola,* a tympanum, two flutes, a mystical chest, &c.—m. Winckelm. Mon. Ined. Mus. Capit. t. iv. Murat. Thes. Insc. p. 207.

Arch-priest. A particular bonnet, turned up in front, and two ends; part of the stuff hanging upon each breast, with balls, one or more, at the end.—m. Boissard, ii. p. 90.

Arduinna. Sabine and Gaulish Diana; a cuirass, bow, dog.—m. Montf. Suppl.

Areopagus. The Athenian senate: Zopyrus of Pliny.—m. Mon. Ined. n. 131.

Arethusa. Her supposed bust is a Proserpine.—c. of Syracuse.

Argo. A long vessel, resembling a galley.—m. Mon. Ined.

Ariadne. Crown of vine or ivy leaf; head partly veiled; difficult to distinguish from the goddess Libera or young Bacchus.—Winck. Art. iv. 1.

Ark. Deucalion's; man and woman in a chest; dove and raven.—c. of Severus.

Armenia. A woman draped; spear and bow.—c. Montf.

Arvales. Garland of wheat-ears; *i. q.* Ambarvales.—c. m. Enc.

Ascoliasmus. The Attic peasants annually sacrificed a goat to Bacchus, because it browzed upon the shoots.

They then made a bag with the skin, filled it with wine, and smeared it without with oil. Afterwards, it was the prize of him who danced and also stood upon it with one foot. The Latins adopted the feasts and dance. Instances appear in Gori, where persons play upon a lyre, prostrate, upon this skin. Winckelman gives us a Bacchant, supported by the knee, upon the skin, a species of this dance. —M. G. Gori. Inscr. Etrus. ii. 404. Stosch. Gorlæus. Winckelm. Montf. Supp. iii. b. 7. c. 6. Ficoron. Rom. Mod. p. 68. Poll. Onomast. l. ii. § 194. p. 128, &c.

ASIA. A serpent and helm of a ship, because the sea was anciently the only way to Europe.—C. Enc.

ASTARTE. An ox's head with horns, for the lunar crescent; the *Sidonian*, a hen covering her chickens; the *Assyrian*, in a mixed male and female dress, on account of the ambiguity of her name in the Oriental tongues; upon the coins of *Beritus* and *Cesarea*, half-naked, murally crowned, leaning upon a crutch; a cornucopia; often in a temple; Victory standing on a cippus, and crowning her; in a car, where the covering is supported by four columns, surmounted with laurel; seated with a large buckler before her; on Carthaginian coins, according to Jobert, seated upon a lion, and holding a thunderbolt; on a globe, supported by a chariot.—C. of Elagabalus. Pink. i. 191. Enc.

ATLANTES. Columns of human figures, to support salient parts of building; holding basins on their shoulders. —M. Vill. Albani.

ATLAS. Naked; bearded; seated on a mountain; back against a column; two stars, one before, the other behind him; above the column, a supposed *Pilot's Jacob's Ladder*, for taking the height of the stars.—G. Stosch. Winckelm.

ATREUS. Carrying the son of his brother Thyestes.—M. Winckelm.

ATYS. Remarkable *en-bon-point;* ambiguous form of both sexes; tunick, contrary to custom, open, to shew it; Phrygian bonnet and trowsers; pedum, or pastoral crook; sometimes the tympanum of Cybele.—M. Enc.

AUGA or AUGE. Daughter of Aleus, pregnant by Hercules; sitting without a girdle, like a woman just delivered; her feet upon a stool; under her seat, the hind that nourished Telephus, her child.—M. Winckelm. Mon. Ined. n. 71.

AUGUR. Without a beard, holding a lituus.—G. Stosch.

AUGUST. Naked; a cup under his chin; fan of peacocks' feathers.—M. Montf. Enc.

AURORA. In a Biga; veil thrown back, to shew that the night is gone.—M. Id. Id.

AUTUMN. Holding a goat by the leg; a basket of fruit; sometimes a woman crowned with grapes and vine-leaves, uncovered in that part of the body which regards the summer, and covered in that which answers to the winter; her robe, semée of flowers.—M. Mon. Ined. pl. 3. Enc.

BARBARIANS. Long trowsers, tied round the ancles, sleeves to the wrist, long hair, straight stiff beard, and bonnets, with a conical top, bent forward like the Phrygian.—M. Col. Traj. Winck. Mon. Antiq. Art. Arc. Constant. &c.

BELLONA. Only one authentic monument; stands on a pedestal; in her right hand a pike; under her left arm a buckler; before her an old priestess holds a cock; above the flame of an altar, is one of her priests, called *Fanatici*, who has a large buckler on his left arm, and appears to wish to strike himself with a sword; she is confounded often with Pallas; with a whip, torch, or falx, when accompanying the chariot of Mars.—M. Vill. Abb. Winckelm. Claudian. Enc.

BELATUCADRUS. BELENUS. Gaulish Apollo; radiated head; large open mouth to deliver oracles; same as Mithras; a favourite God of the Druids [Belatucadrus, *Mars*. Enc.] —M. Inscr. Tertull. Apol. c. 23.

Capitol. Maximin. c. 22. Vopisc. Aurel. Auson. iv. 7.

Belisarius. Pretended statue, sitting and holding his hand hollow upon his knee: probably Augustus, who once a year turned beggar, that being a common superstition to appease Nemesis.—m. Winckelm.

Bellerophon. Mounted on Pegasus, combating the Chimæra.—g.

Bemilucius. Gaulish Jupiter; young, unbearded.—m. Enc.

Berenice. Like a girl, with the Corimbus.—c. of Ptol. Lagus.

Bergimus. Brescian God of mountains; in Roman habits.—m. Grut. 1159. 4.

Bibax (Hercules.) Hercules holding a drinking vase.—c. of Crotona. Smyrna.

Bibasis. Bacchick Dance; heels up to the thighs.—g. Paintings.

Bona Dea. A cylinder, with conical ends; ears on the side.—m. Pown. Pr. Rom. 95.

Bonus Eventus. A patera; cornucopia; in one hand, ears of corn and poppies; always naked, clothed only on a c. of Pescen. Niger.—c. Imp. Gr. Stosch. Patin. Vaill.

Britannia. Sitting on a globe; with the Labarum in her hand, the first. —c. Pink. i. pl. 3.

Britannicus. As a Bacchus; his heads very rare.—m. c. g. Flor. i. 5.

Bushel. Or Modius, on the head of Serapis, symbolizes the fertility of the Nile; upon coins it is sometimes full of wheat-ears; sometimes without. It then means the fertility of the country, or the supply of corn sent by the emperors. Upon the heads of Gods it widens at the top, and has no feet. Upon coins, when it represents abundance and holds poppies, it has square feet, like battlements; otherwise it is conical.—c. m. Enc.

Butterfly.—Symb. of the soul; probably also of the zephyr.—c. m. g. Stosch.

Cabiri. Upon coins of Thessalonica is a figure with a bonnet, like Vulcan, and a hammer; named Cabeiroc, supposed a son of Vulcan by the nymph *Cabiri;* Castor with a star on his bonnet; two bonnets with a star over each, the symbol of the Dioscuri.—c. Peller. Mel. i. 82.

Caduceus. Symb. of Mercury; sometimes of Bacchus, because he had reconciled Jupiter and Juno; sometimes a staff only.—c. m. g.

Calathus. Basket on the head of Ceres, Symb. of fecundity; also on Minerva Ilias. It differs from the *Modius* upon Egyptian deities; the latter contracting, the former expanding.—c. of Salonina. Mem. Ac. Belt. Lett. iv.

Calliope. Laur. crown; carries tablets; sometimes like Clio, a scroll. —c. Pompon. Fam.

Camilli. The children in sacrifices; clothed uniformly in a simple tunic, fastened by a first girdle, tucked up by a second.—M. Enc.

Canephoræ. Girls carrying baskets, commonly crowned with flowers, and containing every requisite for sacrifices; especially noticeable in the sacrifices of Ceres.—m. Enc.

Capricorn. A goat; upper part, goat; lower, a fish.—c. of Augustus, Commagena Syria, Cyzicus.

Caria. A man standing with a spear and club.—c. of the Kings.

Caricatures. Chiefly of an ass; or human with ass's heads.—Cayl. Rec. iii. 76.

Caryatides. Female figures used as columns for buildings.

Cassandra. (See Polygnotus) embracing Minerva's statue.—Mus. Flor. ii. 31.

Castagnets. Short, used by Bacchants; long, by Satyrs and Mimes. Hercules has them, because Minerva gave them to drive away the Stymphalian birds.—m. g. Bartoli. Bellori. Cayl. Patin. Stosch.

Castor. See Dioscuri.

Centaurs. Of Egyptian origin. They are mentioned by Isaiah; and other accounts say, that they are the *Cinnaras* of the Hindoo mythology.[a]

[a] Bombay Transactions, iii. Art. 5.

Greek, with human fore feet; *Etruscan*, with horses' ears; hair raised in front, from Jupiter, father of Ixion; carrying Jupiter Venator; Chiron, teaching Achilles; with butterfly wings, for the Genii of equestrian games, and a vase the prize; if male and female, of horsemanship; more properly Hippo-centaur, the custom of wounding bulls by equestrian attack. Mr. Marsden[o] says, "The figure of a centaur shooting an arrow backwards into the expanded jaws of a dragon's or other monster's head (no part of the body appearing), *must* have been imitated from some Greek medal, *without* any reference to Arabian or Turkoman story, and might probably, in the original, have conveyed an astrological allusion to the constellation of Sagittarius and the Moon's node."—M. C. G. Stosch, Cl. iii. 78. Cayl. Rec. iv. 29. Winck. Art. iv. 2. Monum. 80. C. of Caracalla, &c. Bereng. Horsemanship. i. 35.

CERBERUS. At the foot of Serapis, three heads, a dog's, wolf's, and lion's; larger in the middle; body a dog, enfolded by a serpent; three dogs' heads also.—G. Stosch. Agostin. n. 5. Mus. Flor. ii. 72.

CERCYON. Theseus and Cercyon wrestling; with his daughter Alopè in prison; the beast that nourished Hippothous, &c.—G. Stosch. Winck. Mon. Ant. n. 92.

CERES. Crowned with wheat-ears; in a car drawn by winged serpents.—C. of Sicily. Metapontus. C. of Eleusis.

CHARON. An old man in a tunick, steering his boat by a pole; badly clothed, holding out his hand for the *Naulum;* Pluto guiding him to prison for admitting Hercules. Bonanni. Liceti. Bartoli. Gori Mus. Etrusc. Tab. 158.

CHERUBIM. Egyptian, Roman, and Gaulish; no Greek.—M. Cayl. Rec. iii. pl. 8. n. 3. Enc.

CHIMERA. An astronomical monster; the goat and serpent, applying to Spring and Autumn, and the union of the lion to the solstitial sign. Some consist of heads in *bizar* attitudes; and in all these C. Caylus finds a head, resembling Socrates, set backwards against another young and pleasant.—M. Cayl. Rec. vi. 133. C. of Panticapæum, Seriphus, and Corinth.

CHIRON. With Achilles, an inestimable group.—M. Septa at Rome.

CHRISTOPHER, ST. The Greek Christians represented him with a dog's head, like Anubis, to shew that he was of the country of the Cynocephali.—G. Stosch, Cl. i. n. 103.

CHRYSEIS. Dispute between Achilles and Agamemnon.—Bas. Rel. Capitol.

CINCINNATUS. The pretended statue, Winckelman (Art. vi. 6.) thinks a Jason; also that Maffei's gem is misnomered (Gem. Ant. iv. n. 8.) and modern. A genuine Cincinnatus, in Stosch, has an ear of corn by his side, to denote his agricultural pursuits. He wears open greaves; helmet and buckler on a column.—Stosch, Cl. iv. n. 165.

CISTA MYSTICA. A cylindrical vase, with covers; upon them Bacchus; half open; serpent issuing from it.—M. C. Winck. Art. V. 1. C. Cistophori.

CLEMENCY. Symb. of, a branch, patera, hasta pura.—C.

CLIO. A roll or tablets; wears buskins.—M. Mus. Pi. Clem.

CLUB. Symb. of Hercules; heroes and Melpomene, because it was borne by heroes in tragedy; that of Hercules is sometimes terminated by a caduceus, whence issue palms and wheat-ears, from his consecration of it to Mercury (Pausan. ii. ad fin.); Bacchus leans upon it, because he descended to hell with the club and skin of Hercules.—G. Stosch. M. Cayl. Rec. iii. pl. xli. n. 2.

COMUS. Crowned with roses; carrying a torch.—M. Montf.

CONCORDIA. *Military*, standing in a long tunic between two standards;

o Numismata Orientalia p. 129.

Civil, holding an olive branch; caduceus, more commonly the prow of a ship; and sceptre, or cornucopia; *Symb.* two hands united, or the Caduceus.—C.

Cornucopia. Infallible indication of a genius, says Winckelm. (Art. i. 157-8), if the figure is male and naked; symb. of Ceres, Bacchus, and the heroes who have procured abundance to mankind; of Jupiter, Mercury, Hercules, &c.—M. G. C. Stosch, Cl. ii. 405. Goltz, M. Grec. p. 27. The heads of children rising from cornucopiæ are seen on Roman Imperial coins, and were allusive to the progeny of the Sovereign, who were termed by Seneca pledges of peace, "pignora pacis," from affording the prospect of an undisputed succession. [p]

Crescent. Symb. of Diana; under busts of princesses upon coins the moon; as the prince, the sun; upon the shoulders, the God Lunus; three in the head-dress of Alcmena, from the three nights in one of the conception of Hercules.—C. M. G. Enc.

Criobolia. Known by a ram's head, festooned with flowers or fruits; almost always joined with the Taurobolia.—M. Bas. Rel. Enc.

Criophorus. Mercury with a ram's head, because he delivered Tanagra from a pestilence, by carrying a ram round it. Pausan. Bæot.—G. Stosch.

Crocodile. Symb. of Nile or Egypt; of the shows where one was exhibited; chained to a palm-tree, of the year when Egypt was made a province.—C. M. G.

Cross. Not Christian; symb. of future life; Egyptian.—M. C. &c. Caylus.

Curetes.[q] Naked; chlamys, helmet, buckler, sword; two, more commonly three figures.—M. Bas. Rel. Rome.

Cynick. No tunic; wallet; knotty staff; roll at the feet.—M. Winck. Art. iv. 5.

[p] *Stuart's Athens*, iii. 101, new ed.

[q] Some mythological writers have confounded them with the Corybantes, Dactyli of M. Ida, and Cabyri. They were the civilizers of Crete.

Dacia. Woman carrying a javelin with an ass's head, the ancients deeming that animal invincible; with an ox's or horse's head, from the cry of those beasts assimilating the Paphlagonian trumpets; sitting on a cuirass, with a palm and standard, tokens of valour; a Phrygian bonnet; sceptre, palm branch, and two children; as a man, sitting on a cuirass.—C. Imp. Gr. Lat. Beger, Montf. &c.

December. A man in a short tunick, with sleeves, and a cloak, like a child's tippet; he holds the ancient torch; some birds hang from a peg, this being the fowling season; a table with dice alludes to the *Saturnalia* [the king being thus chosen, as our king and queen on twelfth day. Lips. in Tacit. 201.] What Montfaucon thinks apples are bulbs of flowers, which blow in winter. F.—M. Montf.

Dedalus. Making wings for himself and Icarus, and trying them on; holding an axe; Icarus falling into the sea; the latter taking his flight; making a wing; sea-god on a capricorn gazing on him.—M. G. Mon. Ined. Stosch. Mus. Flor. ii. xxxix. Maff. Gem. ix. xxii. Montf. &c.

Dedication. A woman pouring liquor upon an altar with one hand, in the other holding a plate of fruit; a man plays upon two flutes. This was the dedication of an altar, which the poor made by offering a vessel full of boiled pulse (Aristoph. Plut. N. 1198. Conf. Schol. et Spanheim, Not. ad p. l.); carried by a woman round the vessel or altar.—G. Stosch, Cl. ii. 1899.

Deæ Matres. With flowers and fruit; sometimes a cornucopia, called *Matres Domesticæ*, on an altar.—M. Horsley, Brit. Rom. 201. Brand's Newcastle, ii. 618.

Deidamia. Embracing the knees of Achilles, endeavouring to restrain him from using the arms presented by Ulysses.—Winck. Mon. Ined. i. 16.

Destiny. *Etruscan;* Mercury weighing Achilles and Hector in scales; whence St. Michael weighing souls.—Bas. Rel. Mon. Ined. n. 133.

Desultores. Equestrian Performers.—Cayl. Rec. i. 60. n. 4. Mus. Flor. ii. 81.

Diadumenus. A figure with a fillet on the forehead. — m. Winck. Art. vi. 2.

Diomedes (I.) *King of Thrace;* devoured by his own horses.—g. Mon. Ined. n. 68.

——— (II.) The Grecian hero; a beautiful youth; mostly carrying off the Palladium; known by his buckler, always round, and conical helmet, sometimes cheeked. Gori has, 1, his return from battle on a car, wounded; 2, receiving the arrows of Philoctetes; 3, seated, holding the Palladium; 4, a slave washing the wound in his leg.—m. Gori Inscr. Etrur. iii. pl. 39. Winckelm.

Dioscuri. Castor and Pollox; oval bonnets, often a star upon them; greaves on the legs; on horseback, or horses near them. — m. g. c. Winck. Mon. Ant. n. 22. Montf. &c.

Discoboli. See Quoits.

Distaff. Attribute of the Fates and Nemesis.—g. Stosch, &c.

Dogs. Lares often clothed in their skins; by a vase, symb. of cynics;[r] by a shell, the dog of Hercules, who discovered the Murex dye, by having stained his muzzle with it; by a traveller, and head of Mercury, the dog of Ulysses; general attribute of Diana, Meleager, and the divinities of hunting.—m. g. Winck. Mon. Ant. Enc.

Dolabella. Pretended of Scarfo (Lett. pl. lx.), is a Diomede holding the head of Dolon, just cut off.—g. Winck. Stosch.

Dolichenus. A Jupiter so named; armed, standing on a bull.—c. Enc.

Dolphin. Symb. of Neptune; on a buckler, of Ulysses; on coins, joined with a trident or anchor, freedom of commerce and empire of the sea; with the tripod of Apollo, the *Quindecemviri,* who announced their solemn sacrifices by promenading with one, as consecrated to that God, at the end of a stick. It is of the modern form in Boissard. — m. g. c. Stosch, Cl. 3. Mus. Flor. ii. pl.·· c. Rom. Ægium, &c.

Double Heads. Besides Janus, Juno Patulica, and many Hermes.—m. Enc.

Dove. 1, Symb. of Venus; 2, of coins, struck in the Isles.—m. g. c. Enc.

Dragons. Symb. of vigilance; draw the cars of Ceres and Medea.—Enc. Astle, 103.

Ebons. Bacchuses and Neptunes with bull's heads, faces human. — Macrob. i. c. 18.

Echetlus. *Etruscan;* a man fighting with a long crooked stick. — m. Winckelm.

Egg. The *Druidical* serpents with eggs in their mouths; *Greek.* — g. Stosch.

Egis. Symb. of Pallas; Roman emperors wear it on coins.—m. g. c.

ΕΓΧΥΤΡΙΣΤΡΙΑΙ. ΕΓΧΥΤΡΙΑΙ. Upon sarcophagi; youths pouring water upon the tombs of young girls who did not die infants.—m. Enc.

ΕΙΚΩΝ; means a statue (in Gr. inscriptions) erected by the state.—m. Enc.

Elagabalus. A Syrian God; a mere conical stone; in a car.—c. Elagabal. &c.

Electra. Leaning on the arm of Orestes; left hand on his shoulder. m. Winck. Art. V. 6.

Elephants. Draw the cars of Bacchus; of some empresses deified as Ceres; also of some emperors.—m. c. Faustina, &c.

Emperors. The Roman never appear on marbles with any attribute of monarchy; in general, only armed with the *Paludamentum;* captives alone bend the knee.—m. c. Enc.

Endymion. Asleep on a rock, with his dog; aleep in the arms of Morpheus; Diana preceded by a Love with a torch.—m. Bas. Rel. Capit. &c. &c.

Eneas. Carrying Anchises, leading

[r] Old men, as envious, were represented with dogs by them.—Lubin. in Juven. 435.

Ascanius, who holds the penates in a basket. A caricature of this was found at Herculaneum.—c. g. Stosch.

Epimetheus. Naked to the waist, opening Pandora's box; forked staff. —g. Stosch, Cl. iii. n. 14.

Eschylus. See Tortoise.

Esus. Gaulish Mars; laurel crown; unsleeved tunic, tucked up so as to leave one side bare; one hand upon the trunk of a tree [the oak his symbol. Univ. Hist. xviii. 540]; the other holds an axe elevated.—m. Mem. Acad. Inscrip. Montf.

Eternity. Represented, among the Egyptians, by the sun and moon, is continued in figures, holding these planets; on radiant heads of them, within a circle, holding a globe, on which is an eagle, or the fabulous Phœnix; she is also depicted, elevating her hand to the sky; or by an elephant; or a serpent biting its tail.—g. c. Imper. Horapollo. Gruter, 32. Occo. 237. Tristan. i. 475.

Evening. Or Hesperus, a young man with a torch.—Mon. Ined. 21.

Euterpe. In tragic costume, carrying flutes.—m. c. g.

Extispex. Inspecting the entrails.—m. Mon. Ined. 83.

Fates. See Parcæ.

Feathers. A single one on the bonnet, a priest (Bartol. Admir. pl. 16); crown of plumes; Isis as the symb. of Equity; the Muses have plumes.—m. Mus. Capit. Horapoll. ii. fin. Cayl. Rec. iv. 32.

February. Habited like a woman; urn in the air pouring out water; holding a duck, denoting wet weather; a heron and fish.—m. Lambecius. Montf.

Fecialis. Kneeling and holding a sow, which a Roman and stranger touch with their staves; the mode of making treaties.—g. Stosch.

Fecundity. A woman with four children; two in her arms, two standing; as *Fruitfulness*, seated with a cornucopia, extending her right hand to a child at her knees; as confounded with the Goddess *Tellus*, naked to the waist, half-reclined on the ground, her left arm on a basket, full of wheat-ears, &c.; near a tree or vine-branch, &c.; with her right hand she embraces a globe.—c. Jul. Domn. &c.

Feet, Naked. Armed figure with them; emperor so marching.—Dion. de Jul. Cæsar. g. Stosch.

Felicity. A woman with a cornucopia and caduceus, or two cornucopias in saltire; a wheat-ear between.—c.

Ferule. Attribute of Pluto; sceptre of the lower emperors.—c. Tristan.

Fidelity. Two hands joined.—c. Ant. Vitell. Vesp. &c.

Fides. A woman standing, holds in one hand a patera, in the other a cornucopia; sometimes a caduceus; often one or more Roman eagles, and other symbols; sometimes two figures join hands.—c. Imp. Lat. &c.

Fig. Consecrated to Mercury.—Enc.

Fighting of Animals. Two old Romans sitting on two goats to direct their fighting; two goats fighting.—Cayl. Rec. iii. 282. c. of Thessalonica.

Finger. Pretorian soldiers are distinguished by the fore finger and right arm raised, in token of obedience and fidelity.—m. Traj. Col.

Fish. Upon coins, denote maritime towns; upon the tombs of Christians, ΙΧΘΥΣ, the initials of Ιησους Χριστος Θεου Υιος Σωτηρ; two fish upon the side of an anchor is, says Lupi, the seal of *two Christian spouses*, represented by two fish.—c. m. Nov. Diplom. Lupi Epit. Sever. p. 64.

Flamines. The *flamen dialis* has the albogalerus (a skin cap, topped with an olive-branch, and sometimes ornamented with Jupiter's thunderbolt), and *Pretexta*. Other flamines, toga and head covered; sometimes a bonnet, like a flat helmet, with thongs and a long point. C. Caylus says of Egyptian priests, that some are represented sitting and reading, others kneeling; their hands elevated, like Musselmen. All have the head shorn and covered with a simple cap [but he mentions some with different

head-dresses]; others stand, commonly with a forked staff in both hands. He adds, that figures with naked feet, joined or separate, must be priests. He also regards (in defiance of Herodotus) a female figure, seated and holding a roll opened, as a priestess; and he further thinks, that many pretended Isises are priestesses. The ministers of religion among the Romans are thus distinguished, according to office: the augur has a crown; in his function, a double amict upon the head; a *læna*, or short cloak without sleeves, buckled upon the shoulder or breast; a large hood of purple above; in the hand, the lituus or augural staff. The Aruspex has a short tunic under a cloak, which they often quitted, and carry a rod, spatula, or knife. The *Popæ* or *Victimarii* are naked to the middle, and wear an apron, sometimes made of the victim's skin; the Flamines have the bonnet called *Apex*; the *Flamen dialis*, the *Albo-galerus*; the *Pontifex Maximus* the same, except the stalk or stem at top, with the pretexta also, but, in general, he is distinguished by a *simpulum* or *præfericulum*. The priests under the supreme have the *suffibulum*, or oblong square veil; the *Tutulus* or sugar-loaf cap; or the *Galerus*, made of the victim's skin. The *Camilli* and *Camillæ* have commonly fine hair; sometimes crowns of foliage, or flowers; a kind of mitre; a simple ribband; a sort of helmet, or veil. Their habits are a light tunic, seldom covering the knee; above, a long and narrow drapery, worn variously. Priests of the first rank wore the pretexta; their tunic descended to the ground, and they have mostly the head veiled, when sacrificing to the *Dii Consentes*. The priests of the second order had divers habits, differently managed, but always shorter than those of the first. The habit of one published by C. Caylus is very large. The sleeves end at the elbow; the habit reaches just above the knees; a girdle confines the hips; a sort of scarf, over the left shoulder, goes to the right hip, whence it hangs down to the mid-leg; on the head is a ribband and crown of flowers; the shoe leaves part of the foot uncovered, and does not ascend beyond the lower third of the leg. He holds a *patera*. Sacrificers, making simple offerings, have their usual dress, except that they carry a patera, and a piece of their robe covers the head. The Queen of the sacrifices has a radiated crown, and a long tunic under an ample mantle. The *Salians* are known by the cuirass, buckler, and scull-cap with a conical spike, girt under the chin. The costume of *Vestals* and Priestesses appears to be so optional, as to be scarcely decided but by attributes, as the sacred fire, pateras, &c.—c. of Lentulus. Adm. Rom. Antiq. i. 42. Cayl. Rec. ii. 28. iv. 6. iii. 37. vii. 32. Maillot, Costumes, &c. i. 259, seq.

Flaminica. Wife of a *Flamen*; that of a *Flamen dialis* carried a thunderbolt upon her robes; the common *Flaminica* wore in her cöeffure a branch of green oak.—Enc.

Flora. (Pretended) Spring, Erato or Terpsichore. — m. Winck. Art. iv. 2.

Flower. Attribute of Venus and Hope.—c. g. m.

Fly. Fighting, &c. amulets to expel flies.—g. Stosch.

Foot. Symbol of Pluto.—Dallaway's Arts, 333.

Foot-stool. Denotation of persons of rank.—Mon. Ined. 71.

Fortune. The spirit of allegory is most strongly represented in these figures. At Thebes she carried an infant Plutus, as the mother and nurse of the god of riches; with a sun and crescent, as presiding over earthly affairs; with two cornucopiæ, as dispensing the goods of this world, and a helm, as ruling the universe; with one foot on the prow of a ship, as presiding equally over sea and land; with a wheel in her hand, like Nemesis, with whom she is often con-

founded (M. C. G. Enc.); murally crowned, ΤΥΧΗ ΠΟΛΕΩΣ (C. of Attæa); same, seated on rocks, holding wheat-ears, at her feet the image of a river, ΤΥΧΗ ΜΕΤΡΟΠΟΛΕΩΣ (C. of Tarsus); as the same with Nemesis (Dion. Serm. 34), wings and a wheel (G. Stosch. Cl. ii. 1819); *Etruscan*, butterfly wings, caduceus, lifting, like Nemesis, the drapery on her bosom, helmeted, standing tiptoe *(suspensis pedibus)* on a globe (G. Stosch. n. 1820); *Fortuna manens*, holding a horse by the bridle (C. of Commodus).—See Pausanias, Macrobius.

FOUNTAINS. Represented by lions' heads, shells, and vases, overturned upon cippi; nymphs of fountains lean upon an urn of running water. —M. C. G. Enc. See *Sun*. Four bronze human figures naked, once ornaments of fountains, are engraved.[s]

FRINGES. Not solid borders, as to the dress of women, denote barbarians, and never occur in Greek sculpture; in statues, as well as a long nap, distinctive of Isis.—Winck. art. iv. c. 5. ii. c. 1.

FURIES. Modius, as the daughter of Pluto, almost always on the head; variously represented, as three women grouped, holding serpents, poignards, torches, keys, and whips; single figure, with numerous arms holding serpents and torches, long robe, bordered with serpents, hair filled with them, dogs accompanying; three heads and arms, holding torches, on a single body; single head, with three faces and six arms, very various, except that all have the modius; when tormenting criminals, joined with the gods Cabiri, who are armed with knives and branchy hooks, to punish a criminal. The distinction of Etruscan Furies is, from their presumed presidency over all human actions, a frequency of appearance, with their wings, serpent hair, and torches, and giving palms to combatants, putting their hands upon their heads, &c. Thus also they appear before the nuptial car of newly-married persons, because they were thought to punish those who infringed the sacred ties. Sometimes they carry lamps, and elevate them over tombs, in order to purify the souls of the dead inclosed, or go before the car of Pluto, because they were charged with conducting Manes to the shades. They also bear spears, the αρπη of Perseus, &c. but are easily known.—C. M. G. Pellerin Mel. ii. pl. 31. Suppl. ii. pl. viii. n. 7. Spanh. Cæs. de Jul. 54. Haym, t. ii. pl. xxix. n. 1. Cayl. iv. 263. Macar. pl. xiv. n. 17. Ebermay. Gem. 210. Gori Mus. Etrusc. 193. pl. 125. Id. pl. 84 n. 2. Hamilt. Vas. ii. pl. 30, 41. Dempst. Etrur. Reg. pl. 84. 88. Gori, pl. 175. Guarnacci, pl. iii. xii. Mus. Etrusc. p. 326, 192, 194. Æschyl. Eumen. 836. &c.

FURINA. The Goddes FURINA, or ANCHARIA, unites all the three in one figure; and furious priests, called *Bellonarii* (because she was worshipped under the name of Bellona), beat and wounded themselves at the foot of her altars and statues.

GAIETY (HILARITAS). Female with a cornucopia, and two infants, one with a palm branch.—C.

GALEN. A petasus (the ancient costume of Physicians), a staff in one hand; Esculapius in the other.—C. of Pergamus.

GANYMEDE. Never seated on an eagle, but carried by the air; Phrygian bonnet; shepherd's crook; eagle; vase; seated, feeding the eagle.—C. G. M. Mariette, n. 52. Bartoli, f. 120. Stosch and Venut. Diss. Cort. v. 75.

GENII. The winged Genii are taken from the Hindoo *ganderwas*, flying youths of beautiful form and fair complexion;[t] those of the men were good and bad; those of the women were also called *Junones*. Towns, Springs,

[s] Pompeii, i. 104.

[t] Bombay Transact. iii. Art. 5.

&c. had also their Genii; in the form of serpents; more commonly of men, sometimes old, sometimes bearded; more commonly winged children; Genius of the Roman people, a young man half-cloaked, with a spear and cornucopia; of Jupiter, with a long sceptre, eagle or thunderbolt; of Bacchus (Acratus) with a small tail (Paus. L. i.) Among the Etruscans, from being thought to assist at feasts, they carry plates of fruits; and from confusion with the Parcæ, work at a distaff.—C. M. G. Dempst. Etrur. pl. xc. n. 3. Mus. Flor. ii. pl. 77. n. 4. Stosch, Cl. ii. n. 1437. Tentam. Nummor. pl. 262. Gori Mus. Etrusc. iii. 171. Maccari Diss. 10. sopr. i. Geni. p. 129. Kippingius (Antiq. Rom. L. i. c. 1.) has much upon Genii. See *Cornucopia.*

Germanicus. Pretended, at Versailles, doubtful.—M. Winck, Art. vi. 6.

Gladiator. (Borghesè.) A chef-d'œuvre, uncertain; not a Discobolus.—M. Id.

Goats. Four so placed as to have but one head; Faun with a stag's-head; Goat with a woman's; Fauns drawing goats, common.—G. C. Stosch. Cl. vii. 43. &c.

Graces. Anciently draped, but even from the time of Pausanias, naked; holding each other by the hand, and dancing round an altar; one has the hair encircled by a diadem.—C. M. G. Winck. Art. i. 360. C. of Deulton; Boissard; Montfauc.

Griffin.—An Egyptian hieroglyph; as Osiris, drawing the car of Apollo; consecrated sometimes to Jupiter and Nemesis, and perhaps Pan winged, body always that of a lion, though the head may be a bird's or ram's; placed upon tombs with candelabra to excite the respect of passengers; placed with sphinxes before temples, as guardians of treasures kept in those sacred buildings;[u] Apollo riding upon a griffin.—M. Sarcoph. Capit. c. of Commod.; Alex. Troas, Panticapæum, &c.

Grotesque. Finest specimen at Pompeii; always Roman.—Winck. Cayl. ii. 90.

Hammer. Symbol of Vulcan; on coins, of Trumvirs Moneyers; with a very long handle, and the head swelled on both sides, like the Bipennis, Etruscan.—C. M. Enc.

Hand. Two joined, symbol of Concord; with a caduceus to show that Concord is the fruit of some negociation; with the caduceus between cornucopiæ, to show that Plenty always accompanies Concord; right hand symbol of fidelity; of clasped hands only three instances known; hands, raised to heaven, according to Paciaudi (Græc. Anaglyph. Rom. 1752), persons cut off in the flower of their age; raised towards the chin, and wrapt in the mantle, symbol of reflection; turned far back upon the wrist, Etruscan; with the fore-finger extended, the military oath; issuing from a cloud, Mediæval, Constantinopolitan coins.—C. G. M. Cayl. Rec. v. pl. 55. n. 4, 5. Enc.

Handles. Formed in exquisite taste. See Caylus, Stosch, Hamilton, &c.

Hare. Consecrated to Venus and Bacchus; child or Genius holding one, type of Autumn, the hunting season.—M. Philostr. vii. Ic. 6. Enc.

Harness. Horses always abreast; never lengthways.—M. C. G.

Hasta Pura. Pointless spear; properly an ancient sceptre, the distinguishing symbol of Divinities (because, says Varro, some nations worshipped spears); also of Poets.—M. C. G. Winckelm. &c.

Hatchet. Carian, symbol of Jupiter Labradeus.—C. Enc.

Hat. See Narcissus.

Hawk. Symbol of Osiris, Sun, Apollo, Juno.—Cayl. iv. 121. Gori, iii. 6.

Head. Buried in the breast, the Egyptian Bacchus; double heads not always Januses; fashion derived from the Etruscans; heads of beasts on human figures, one Roman form

[u] Evelyn, Miscell. 420.

of caricature; heads in demi-relief, like medallions; modern.—M. &c. Cayl. Rec. ii. pl. 26. 50, et al.

Hebe. Very rare; garment tucked up like Camilli and waiters at table; half-naked, caressing Jupiter's eagle; holding a patera to her mouth, or pouring out of it upon an altar.—M. G. Monum. Ined. n. 16. Stosch. Tristan, i. 626.

Hecate. At first only one face and body, but Alcamenes (440 bef. Chr. See Paus. C. 40.) recommended three bodies, back to back: afterwards she has six hands, holding swords, poniards, whips, cords, torches, laurel crown and key; sometimes a dragon on her head, and a dog at her feet, of which she took the figure.—M. &c. Euseb. Præp. L. v. 201. La Chausse; Montfauc. i. b. 3. c. 14.

Hector. With Andromache; dragged after the car of Achilles; Priam begging his body, &c. quite common. Hector should always be drawn in a car with *four* horses, he being the only hero in that war who used a *quadriga*. Philostr. Her. 682.—G. &c. Stosch, Causæci Gem. Tav. 119. Bellor. Sep. Ant. pl. 82, &c.

Hecuba. By the corpse of Hector; wrinkled visage; head declined, and hand upon her forehead to show the excess of her grief.—M. Stat. at the Capitol; B. rel. at Grotta Ferrata.

Helen. Rape of, common, in Monum. Ined. &c. &c.

Helenus. Stooping, consulting a *speaking stone*, given by Apollo.—G. Stosch.

Helmets. Of soldiers, only a long point, or simple stud; of officers, crests and plumes; with horns, Etruscan; of barbarians, always different from the Grecian, *viz.* high, conical, or crest bent down before, like the Phrygian bonnet. Pluto's, given him by the Cyclops, in the war with the Giants, and again to Perseus, when he killed Medusa, a kind of Phrygian bonnet, with a pendant, falling on each shoulder.—C. M. G. Traj. Col. Cayl. Rec. ii. pl. 33. n. 1. Med. de peupl. ii. pl. 40. Stosch. Plut. in Pyrrh. &c.

Hermanubis. A youth with a dog or hawk's head, and caduceus; sometimes draped, holding a caduceus and sistrum.—M. Spon. Rech. 111, 112.

Hermapollo. Petasus and caduceus of Mercury; bow and lyre of Apollo.—M. Enc.

Hermathenes. Mercury and Minerva united; dress, helmet, and ægis of the latter; and to express Mercury, the cock under the aigrette, wings upon the helmet, man's bosom, and the purse.—Enc.

Hermemithra. Mercury with Mithras's head.—Enc.

Hermeracles. Mercury and Hercules. Figure of Hercules, holding the club and lion's skin, down to the girdle, rest a column; sometimes with *caduceus.*—M. Cayl. Rec. i. 217.

Hermeros. Cupid with a caduceus and purse.—M. Spon. Rech. 98.

Hermes. Upper part a bust; lower a pedestal, in form of an inverted pyramid, origin differently explained by Servius (Æn. viii. 138), and Suidas (v. Ερμων.) The greater part of the Hermes with long beards, appear to be copies of the same original, which was a *Jupiter Termes*, not a Pluto, as erroneously supposed. The bust was not limited to Mercury. Some have double heads. They were placed in the vestibules of temples and houses, on the roads for direction posts, and in gardens. —M. Mus. Pi. Clem. &c.

Herm-Harpocrates. Feet, wings, and hands of Mercury; with the finger on the mouth, symbolic of Harpocrates; seated on the lotus flower, in one hand the caduceus; on the head the fruit of the peach, a tree consecrated to Harpocrates. —M. Spon. Rech. p. 98. f. 15.

Hermopan. Attributes of Mercury and Pan united.—M. Enc.

Heroes. Grecian, naked and unshod; Roman, the military costume, or skins of beasts, as being their usual dress, before the invention of weaving.

They are distinguished from Deities by much muscular expression. On the stage, they have the club and buskin.—M. G. &c. Winck. Art. i. 277, &c.

HESPERUS. See EVENING.

HILARIA and PHŒBE. Daughters of Leucippus, carried off by Castor and Pollux.—Winck. Mon. Ined. n. 61.

HIND. Symbol of *Juno Conservatrix*, because she saved one with golden horns, which Diana was hunting in Thessaly.—Enc.

HIPPOPOTAMUS. Symbol of the Nile, on Egyptian coins; of games on others, after Scaurus (Plin. viii. 40) exhibited one.—C. Spanh. Num. Diss. iv. 172.

HOPE. Always draped in the Etruscan manner. Lampridius distinguishes Hope into ancient and modern. The former has wings, a calathus, or modius upon the head, and wheat-ears and poppies in the hand. The later Hope is a young girl, holding in one hand her robe, in the other a flower. In one bas-relief, she is crowned with flowers (implying pleasures), holding wheat-ears (expected goods), and poppies (oblivion of calamities), and leans upon a column; before her is a bee-hive (the treasures, which she conceals), whence issue wheat-ears and flowers. D'Assigny (Poet. Hist. 449.) classes the Anchor, as a symbol of Hope, among the Egyptian hieroglyphics. Upon coins, it means naval victory.—M. C. G. Boiss. ii. 130. Grut. Inscr. c. ii.

HORN. Behind the car, the symbol of strength and power, or of descent from Alexander, as son of Ammon; belonging to Bacchus; the only king with it, Lysimachus.—C. Pink. i. 217. C. of Nuceria Alfaterna; Eckhel.

HORSE. None Egyptian; marked on the thigh or leg, most commonly with an ox's head, whence *Bucephalus*, or Σ or K. Upon tombs, often those of the first Christians; when the epitaph alludes to the Circus, the reason is evident, but without that, some pious allegory, *e.g.* running a race, as St. Paul in Tim. iv. Upon ancient Greek sepulchral monuments, Mr. Taylor Combe thinks, that it was a mark of honour, Grecian horsemen being chosen from the first families (Archæol. xiii. 287.), and there is little doubt, but it implied a military distinction, though the instances quoted by Mr. C. refer to the prize won by the horse. The Trojan horse, supposed by Pausanias (in Atticis) an engine of war, which perhaps gave birth to the Ram, is common.—G. Stosch. Enc. Stosch; Gorlæus; Bellori; Mon. Ined. Pitt. d'Ercol.

HOURS. The Greek *Horæ* were, before the invention of sun-dials, the Seasons; at first only two (Summer and Winter); then three (Spring, Autumn, and Winter); then four; —as generally dancing, in dancers' vestments, reaching only to the knee, heads crowned with palm leaves, and of the same age;—as four, long drapery, of different ages, Spring being a girl (Anthol. vii. p. 474. l. 10.) Sometimes accompanied by the Graces.—M. Mon. Ant. Ined. n. 47. B. Rel. Vill. Alb. Borghese, &c.

HYDRA. Thought to have been a handsome courtezan; represented in admirable allegory, by a beautiful female head, in the midst of many heads of snakes; elsewhere only a serpent with nine heads.—M. Mon. Ined. n. 64, 65.

HYGEIA. Very common, from rich convalescents offering statues; crowned with laurel and holding a baton of command; or sceptre, as Queen of Medicine; a serpent, twining round her, and feeding out of a patera; as *Minerva Medica*, and *Salus*, helmeted.—M. C. Mr. Hope's Collection, &c.

HYLAS. Holding a vase; seized by Nymphs or Naiads.—C. M. Fabrett. Inscr. c. 6. p. 432. Ciampini, i. 24, &c.

HYMEN. Crowned with flowers; holding a torch and veil; a yellow buskin. A youth with a long peruke, raised on the head, and crowned with flowers.—M. Mon. Ined. 111. Enc.

IBIS. Isis sometimes has the head of one upon tombs. See *Fish*.—Enc.

IEPA. Means a place consecrated to some deity.—C. M. Id.

IMAGES. This term implies figures of ancestors and emperors; very rare upon Greek monuments, except sepulchral urns; but very common among the Romans, from those who had filled a magistracy having the *Jus Imaginum*. These images consisted of statues of ancestors, placed in the Atrium; of writers or philosophers in libraries; of friends and emperors on rings; of the disciples of Epicurus upon cups; and the *Tutela Navis*, or image on the prows of ships.—M. &c. Enc.

INFANTS (on Coins.) The marine gods *Melicerte*, *Palæmon*, and *Portumnus* (whether *one* or *three* deities) have not the same symbol; for they are represented by a child, seated upon a dolphin, and mean the games of the Isthmus, founded by Sisyphus, in honour of the first of these gods. Upon the coins of Tarentum, this child is Taras.—C. Enc.

INDULGENCE. A woman seated between an ox and bull.—C. of Gordian Gallienus.

IOLÈ. Seated, extending one hand, in the other a sceptre; with the lion's skin and club. Hercules seated, embracing her naked; the former in a woman's head-dress, embracing Iolè, whose head is covered with a lion's skin, upon the remainder of which they both lie down.—G. Mus. Flor. ii. pl. 5. Stosch, pl. 68.

IPHIGENIA. Ready to immolate Orestes; embarking with him, and carrying the statue of Diana; recognizing Orestes.—M. Mon. Ined. Pitt. d'Ercolan.

IVY-LEAF. In the hands of figures, not always a fan; dubious.—M. Enc.

JASON. Subduing the bulls; he is the Versailles Cincinnatus.—M. Winck.

JOY. A woman; in one hand a crown, in the other a helm, spear, or anchor; Publick Joy *(Letitiæ Temporum)*, public games, naumachiæ, horse-races, and the combats of animals. —C. Enc.

JUDEA. Carries a palm, or has one near her.—C. Enc.

JULY. A naked youth; hair bound with stalks and wheat-ears; mulberries in a basket, from the fruit appearing under the sign Leo; he holds besides a large purse, under it, in a kind of *cornucopia* (Montfaucon calls it a *cave*), a heap of money, perhaps to denote, that most payments used to be made in this month; two large baskets, with conical covers, upon the top a small globe.—M. Montf. Suppl. i. b. i. c. 6.

JULIA MÆSA. Grandmother of Elagabalus, who presided over a senate of women, to set fashions, &c. (Lamprid. Heliogab.) A female of so masculine features, that the drapery only indicates the sex; hair pointed above the head; raised and fastened behind; in her left hand a written roll. —M. Vill. Alban. Winckelm.

JUSTICE. A virgin with a stern and dignified look. The Greeks of the Middle Age represented her as a girl, with scales and a sword, to show that she punished after weighing the matter. In Stosch, draped, she holds scales and a palm-branch. Thus Montfaucon, and from him the Encyclopedists; but Pownall (Prov. Rom. p. 59.) says, that the *sword of Justice* was brought to Marseilles by the Phocæans, their first colonists; and Pinkerton (i. 34. ed. 3.) finds the scales upon ancient representations of Equity.—Aul. Gell. xiv. 4.

JUSTINIAN. Pretended with naked legs, &c. an Achilles.—M. Winck.

KEYS. Borne by many Egyptian and Greek deities; that of Isis is a cross, surmounted by a circle, and such keys are still used by the Indians (Anquetil); Isis, Osiris, Minerva, Hecate, the Sun, and Love, who carries keys fastened together by a ring, are the κλῃδουχοι or key-bearing divinities.—M. G. Stosch, Cl. ii. n. 730. Enc.

LACHESIS. In Stosch, sits upon a

comic mask (emblem of the private life of man), and has before her a tragic mask in profile (the symbol of heroes). She works at a distaff, the destiny of men; and behind her is another distaff.—G. Donii. Inscr. pl. xii.

LARS. Dog for their symbol; represented like the *Pocillatores*, slaves, who served the drink; short tunic girdled; buskins down to the girdle; crowned with laurel; holding a *Rhyton*, and patera. Utensils, in imitation of the larger, adapted to the Lares; engraved by C. Caylus, a small vase; sometimes clothed in a dog-skin, because presumed, like dogs, to guard the house.—M. &c. Mus. Flor. Cayl. Rec. iii. 171. Enc.

LATONA. Carrying *one*, sometimes *two* of her children; Apollo and Diana.—C. of Ephesus, Magnesia, &c.

LEANDER. Plunged in the water up to the shoulders, quite common; Hero, on a tower holding a lamp, Leander swimming, preceded by two dolphins; bust of Leander, with crescent, symbol of night, in which he made his unfortunate attempts.—G. Stosch. Sixty, all different. Mariette, i. pl. xciii.

LEDA. All female figures caressing swans, are taken for Ledas. Mythology says, that Jupiter, disguised like a swan, and pursued by Venus in the form of an eagle, sought an asylum in the bosom of Nemesis. The goddess received the fugitive bird, who enjoyed his advantage during her sleep, but flew away when she awoke. Sleeping females, caressed by a swan, probably therefore belong to Nemesis; those awake, and not in a prostrate attitude, to Leda.—M. G. Winck.

LEGS CROSSED, denote effeminacy, also affliction; Apollo; Bacchus; Meleager; Paris; Antilochus; and the soldiers, announcing the death of Patroclus; also Nymphs.—M. G. Mus. Cap. iii. pl. 15. Pitt. d'Ercol. ii. pl. 17. Ciampini Vet. Mon. i. pl. 24. Philostr. Ic. vii. 821. Mon. Ined. 129, &c.

LEUCOTHOE or INO. On an Etruscan bas-relief, holds the infant Bacchus on her knees. She is seated on a *fauteuil*, in analogy to the *ευθρονος* of Pindar applied to these daughters of Cadmus. Above her forehead is a diadem of three fingers breadth, fastened round the hair on two sides, by means of two bands smaller, the *σφενδονη* of Aristophanes. Opposite Ino are three nymphs, of different sizes; the tallest, who is in front, holds the infant Bacchus by the *leading strings*. The faces are Egyptian; eyes and mouth drawn up; the drapery in parallel folds, indicated only by incisions.—Elsewhere, Leucothoë is a simple statue, with a mantle on the shoulder, attached by a button.—M. Mon. Ined. n. 56. Art. iii. 2. Vill. Albani.

LIBERALITY. A female with a cornucopia; that and tablets, with points and numbers, &c. to shew the quantity of corn, wine, or money, which the emperor gave; even the figurative action of the prince is denominated *Liberality*. The globe is also a symbol.—C. of Hadrian, &c.

LIBERTY. Upon a coin of Brutus, a bonnet between two poniards, with *Eidibus Martiis*. On others, a woman with the bonnet in one hand; in the other, the spear or staff, with which masters struck slaves, when they enfranchised them. Through the tyranny of Nero, representations of Liberty became fashionable, and from a statue erected under Galba, or one similar, were taken the *Libertas August. Libertas restitut. Libertas publica*, upon coins.—C. M. Enc.

LICTORS. Crown of laurel; no beard; large tunic and cloak, buckled *on the breast*, (distinction of the *Sagum*, from the *Paludamentum*, *Lacerna*, and *Trabea*. See Cicer. in Pison. c. 23. Staves and fasces.—B. rel. Mon. Ined. n. 178.)

LILY. Often in the hands of Juno, Venus, and Hope.—C. &c. Enc.

LION, LIONS' HEADS, LIONS' SKIN.

Symbol of Vulcan; Lions' heads for fountains, because the inundation of the Nile happened during the progress of the sun in Leo. (Horapoll. L. i. c. 1721.) Because, says Varro, the Galli, or Priests of Cybele, had learned the art of taming lions, they are attributes of that goddess, draw her car, &c. Lions' heads on bucklers, imply striking terror on enemies (Pausan. L. v.); lolling out of the tongue, derision. A lion's skin was the military uniform of Homer's Generals; on the Trajan column, of ensigns; it also served for a mattress.—M. &c. Enc. Cayl. Rec. iii. 29.

LIZARD. The ancients drew a remedy for the eyes from it. Hence it appears on gems.—Stosch. Plin. 29. 38.

LOBSTER. Symbol of Mars, and many Greek and Sicilian towns; head dress of Amphitrite; claws, of Ocean.—C. of Bruttians. G. in La. Chausse, &c.

LOTUS, a species of the *Nymphæa,* or water-lily, occurs on the heads of Osiris, Egyptian deities, king and priests;—with the stalk, a sceptre of Idols;—another Lotus (the *Lotus Antionoanus* of Athenæus) has fruit, resembling a cup, which serves for the seat of a child, who Plutarch says is Twilight, from similitude of colour;—in a vase resembling the fleur-de-lis;—the Jewish chandelier on Titus's arch derived from it, as it was a symbol of the sun;—deemed the image of protection from form, and especially used in religious utensils;—Horses seated on the lotus;—Capitals of columns formed of it. M. &c. Montf. ii. 11. pl. cxli. Suppl. t. ii. pl. cxc. Clem. Alex. Strom. L. v. 666. Iambliq. de Myst. § 7. p. 2. Plut. Is. et. Osir. Norden, pl. 99. 115. Athen. Deipnos. L. 5. p. 206. B. Cayl. Rec. i. 32.

LUCRETIA. Poignarding herself.—G. Mus. Flor. ii. 57. 1.

LUPERCAL. Naked with sheep-skin girdle; thyrsus against the shoulder; he makes a masque for his face with his hands.—G. Stosch. Gravelle. ii. pl. 29. Natter. pl. 21.

LYCHNUCHI. Children, Cupids, &c. which held lamps.—Mus. Portici.

LYCON. A Hermes with Pancratiast flat ears.—M. Winck. Art. iv. 4.

LYCURGUS. A man cutting down a tree; dubious whether of Lycurgus (who chopped off his own legs through the vengeance of Bacchus), or Erisichton, (Ov. Met. viii. f. xi.) or Halyrrhotius, (Schol. Aristoph. Nub. v. 1001).—G. Stosch. Mus. Flor. xcii. 9. Gorl. Dactyl. p. 11. n. 174.

LYRE. Symbol of Apollo.—Peller. Supp. iv. 12.

MARCH. Draped in a wolf's skin, a kid, swallow and milk-pail.—M. Montf.

MARIUS. *Sitting* (pretended), Winckelman thinks a Menander.—Mus. Pi. Clem.

MARSYAS. Fauns or Satyrs' ears; Silenus's tail, and goat's feet; tied to a tree, to undergo the punishment imposed by Apollo; the god seated opposite; a young man kneeling to whet his knife; Apollo carrying his skin after execution; the famous *Arrotino* (see p. 151) is the Scythian who fleed him; a third figure is Olympus, grieving that he could not obtain his master's pardon.—M. C. G. Mon. Ined. Peller. Peup. et. Vill. iii. pl. 132. 7. Guattani. Jour. d'Antiq. 1785.

MASK. Seat of Lachesis; supporting a comedian's chair; on trees or a table the festivals of Bacchus;—small masks for the Lares;—masks of the heads of animals used by the Egyptians; and in the Mithriaca and Isiaca;—tragic and comic masks, former often very beautiful; the latter had a larger mouth, and hair in a roll, not dishevelled;—masks found in tombs, casts from faces of the dead.—M. G. Cayl. iii. pl. 6. iv. pl. 5. I. p. 41. 145. Winck. Stosch. Montf. Spon. Maff. Gem. iii. 64, &c.

MASTS. *Two,* with or without bowsprit, vessel for sailing only.—G. Stosch.

Mattock. Love, &c. carry one; Winckelman thinks, that it announces the prelude of a combat, because the Arena was first levelled with a mattock by the young Athletæ.—g. Montf. c. of Albinus, Sever. Chios, &c.

May. Large tunic with huge sleeves; a basket of flowers; one held to the nose. The peacock, at his feet, shows in his tail the flowers which adorn the month.—m. Montf. Suppl. i. b. i. c. 6.

Meander. An undulating border of drapery, distinctive of Etruscan figures.—Hamilt. Vas. Buonan. Oss. sop. alc. Megagl. 98.

Medea. Jason giving his troth to her, seated near the dragon, which guards the Golden Fleece;—on a car, drawn by winged serpents, revenging herself on *Glauce* or Creusa. —m. Mon. Ined. n. 90, 91. Bellori. Montf. &c. mistake her for Ceres.

Medusa. Seated upon a rock, leaning her head upon her arm, oppressed with grief to see her fine hair changed into serpents, and the reptiles entwining round her. Her melancholy death is common.—g. See *Gorgons*.

Melicerta. An heroic figure, with the royal bandeau, carried by a dolphin.—g. Stosch.

Melpomene. A training robe, club, tragick mask, large cloak, immense girdle, high buskins; upon marbles, commonly the heroick attitude of one foot, placed upon an object, more elevated than the plan of the figure.—m. g. c. C. Fam. Pompon. Wink. &c.

Menelaus. With Agamemnon (who has the royal bandeau, and a footstool,) and Ulysses.—m. Mon. Ined. 124.

Messalina. Draped, seated under a tree, a branch in her right hand, her left supporting her head in the attitude of deep meditation. Opposite to her is a Termes of Priapus in an *Ædicula*. On the reverse are seven *Priapi*, ranged in a circle around a snail (the emblem of salacity) which forms the centre, with invicta, each letter separated by a Priapus (in allusion to Juvenal's "*Et lassata viris necdum satiata recessit.*" S. vi. Above, messal.; below, claudi,—Seated on a snail, encircled by Priapuses; below, messalina. — g. Stosch. See too Cl. ii. n. 1654. Dairval, Diss. 4to. Par. 1708. Winckelm. &c.

Metæ. Pyramids or cones, around which chariots are driven.—g. Stosch. m. Giustin. Gall. ii. 94. 109.

Minotaur. Bull's head on a human body; not an ox with a human face.—g. Pierr. grav. Pal. Roy. i. 125.

Mirmillo. Gladiator with the *fuscina*, two-pronged fork. — m. g. Stosch. Gori.

Mithras. Sometimes a young man over a bull, which he holds by the horn, and is poniarding; a scorpion, dog, birds of prey, car of the sun and moon, &c. Sometimes Mithras is represented with a lion's head, human body, wings, &c.; at others is a mere youth in a Phrygian bonnet. In the priesthood of Mithras, there was a masquerade costume of the forms of animals; and the common explanation is astronomical; but as Mithras delivered Persia from wild beasts, perhaps the allusion may be different.—m. Montf. &c.

ΜΝΗΜΟΝΕΥΕ (*Remember*). With a hand holding an ear: an ancient mode of stimulating memory.—g. Stosch. Mus. Flor. ii. 22. Plin. ii. 3.

Mnemosyne. Wrapped in a cloak, from under which the right hand is raised towards the chin; the attitude of endeavouring to recollect something; common also to Polymnia, both being goddesses of Memory.—m. Mus. Pio-clement.

Modius. Shows the figure not to be earlier than Hadrian.—Cayl. Rech. v. 187.

Moneta. Head on *Consular* coins; Statue on *Imperial*; or Three Figures for the three Metals.

Monsters. Favourite subjects taken from the sea. In Stosch is a Sea-monster composed of the head, neck,

and legs of a horse; with a human head on the breast, and fins below. Another has the head, neck, and leg of a horse, a man's head, a ram's head, and a dolphin's head, whose tail terminates in a human head. He is crossed by a trident.—G. Stosch.

MONTH. The god Month, MEN (Lunus being found only in Spartian). A Phrygian bonnet and crescent;—holding a horse, or a Victory with a cock at his feet;—head crowned with laurel and the crescent, or bonnet and no crescent, only a star on both sides of the bonnet;—latter semè of stars, no neck or crescent;—crescent on the shoulders, Phrygian bonnet, girt with a kind of diadem, and adorned with stars;—at other times, standing in Phrygian costume, leaning on a spear, holding a small mountain, a victory, or patera, at his feet a cock, sometimes an ox's head. —C. Haym. ed. Kell. p. ii. t. xxi. Vaill. in Sept. Sever. and Antonin. Rec. de. Med. ii. pl. xxxix. Cayl. Antiq. ii. xliv. Liebe Goth. Num. 111.

MUMMY. With Anubis; star and crescent between.—G. Stosch.

MUSES. In the Hindoo Legend of the Doorjah, the Muses are said to have been taken from the Gopeias or mistresses of Kristna the Hindoo Apollo.[x]—Always draped; and distinguished from Nymphs by never having the bosom uncovered;—long tunicks; ample cloaks and plumes on the head, from the wings which they took to escape Pierius, king of Thrace, or rather from those of the Sirens, which they cut off, after having conquered them in singing. Mr. Dallaway says (Arts 254), that the *tænia*, or upper girdle of the Muses, is worn very broad; and that the vest fastened by a single cord is not seen on the statues of female deities. — *Euterpe*, double flutes, pedum.—*Eurania*, a sphere at her feet.—*Polymnia*, a roll; robe tucked up below the girdle; Mr. Dallaway says, leaning over a column, wrapped up in drapery.—*Thalia*, mask and pedum, or pastoral crook, to show that comedy began among shepherds; ivy on her head; a thyrsus; column with a terminus of Priapus.—*Terpsichore*, playing on the lyre; a Love with her.—*Calliope*, a mantle folded like a belt around her; leaning on a column, the arms concealed in her vestment; holding one of the Pierides.—*Clio*, or *Erato*, only a single tunick, with an amiculum without sleeves, and a girdle; holding one of the Pierides, or two thongs; on her left one of the Pierides, whom she chastises; her left hand resting on the *Psalterium*.—*Clio*, reading a volume, or writing on tablets.—*Melpomene*, a poniard, a club, and tragick mask.—C. M. G. Winck. Art. iv. 2. Pitt. d'Ercolan. t. ii. pl. i. Gori Inscr. Etrur. iii. pl. 23. Stosch. Caus. Gem. pl. 107. Mus. Capit. iii. 39. C. Fam. Pompon. Spon. Gronov. Montf. &c.

[x] Bombay Transact. iii. Art. 5.

MUSK. Small sphinxes and other Egyptian figures of alabaster, were divided into two parts and plastered together, after enclosing musk for perfumes.—Cayl. Rec. v. 48.

MUSTACHIOS. Characteristicks of Barbarians.—M. Winck.

MYRINA. Woman holding a patera, branch, or vase.—C. Μυριναιων.

MYRRHA. Soliciting her father Cynyras.—G. Stosch.

MYRTLE. Sacred to Venus; Genius of Myrina holds a branch of it, from allusion to the Greek name.—C. M. G.

NAIADS. Pouring water from an urn; holding a shell.—Enc.

NARCISSUS. Admiring himself in a fountain; a Love looking at him;—a statue of Diana, with torches and a stag's head, suspended in the manner of an *ex voto*;—admiring himself, a hat fastened to a tree behind him, vow of a traveller or cursor to Hecate (Cephal. Anthol. Græc. Ep. 454), and sympol of the Master of a Gymnasium. (Id. Ep. 500.)—G. Stosch. Gori.

NATURE. Represented like Diana of Ephesus.—Enc.

Navius. Cutting a whetsone with a razor.—Medall. Antonin.

Neck. Naked. Women only sometimes wore collars.—Enc.

ΝΕΚΡΟΔΕΙΠΝΟΝ. Repast of the dead. Two Loves, one with an inverted torch; symbol of death; the other has in one hand a bow and arrow, and presents to the Love opposite a vessel.—G. Stosch. Pott. Archæol. Gr. ii. 230.

Nehalennia. *Gaulish, German,* &c. covered from head to foot, cornucopia, fruits, basket, dog, &c.—M. Montf.

Nemesis. See *Leda.* A wheel, like Fortune, because rejected lovers turned one, and implored the goddess, that as the wheel revolved, so the disdainful person would be altered;—lifting her robe, as if to conceal her face, because she shuns the view of crimes, which she sooner or later punishes; — the arm folded be fore the bosom, to show that she measures mankind by the ordinary Greek measure, the second joint of the fingers to the elbow, according to Dionysius concerning her, "Υπο πηχυν αει Βιοτον μετρεις;" — looking down with a severe air;—right arm elevated in menace of punishment;—holding a roll;—winged, lifting her veil, and looking upon it; — uncovering her throat, and holding sometimes a branch of wild apple-tree, the usual spear wood, probably therefore an attribute of wounding;—sometimes a bridle, or both, with the wheel and distaff of the Fates;—with the wheel, holding a staff and poniard, or a loose leaf;—with Fortune and Victory;—veil elevated in one hand, the other upon a wheel placed on a pillar;—a cord passing over the wheel, a Love drawing one way and she the other, to show, perhaps, that she is superior to Love, and can chastise its pride;—head turreted;—never running, as Tournefort. Mem. Acad. Inscr. t. iv. p. 187. In this goddess we have a remarkable instance, how much marbles may differ from Authors. Pausanias says, that she wore a crown, on which were small images of a crow and Fortune; in her right hand she carried an ashen branch, in her left a phial. C. M. G. Theocr. Id. ii. v. 30. Propert. El. 6. v. 26. El. 8. v. 7. G. Stosch. Pausan. l. 1. p. 81. l. 14. Suid. v. Ραμνουσια. Eustath. ad L. B. p. 282. b. 13. c. of Macrinus. Buonarotti. Oss. sopr. Alc. Med. 223.

Nereids. Half-women, half-fish, riding on Tritons, sea-horses, dolphins, cetaceous fish or sea monsters.—C. G. Pitt. d'Ercolan. Pierr. Grav. d'Orl. i. 123. &c.

Nereus. Carries the *concha* or Triton trumpet-shell.—M. Enc.

Nestor. Old man with a strong beard, spear and round buckler, persuading Patroclus.—G. Stosch. Il. Δ. v. 654.

Net. Wrapping Harpocrates, meaning, according to Plutarch, delicacy of age and infancy;—as a veil, over the breast, apparently the Αγρωνον, and symbolick of persons celebrating the orgies of Bacchus (Hesych.), and a costume of Tiresias, and other diviners.—Poll. Onom. L. iv. 116.

Niches. With an aperture for the oracular voice, Gladiators, Cupids, &c. on a pedestal.—M. Muirhead's Trav. 268. *(See p. 33.)*

Night. Holding two foster children, one Sleep, the other Death;—with butterfly wings;—in a car, with a large black veil, and stars;—sometimes the veil, *semé* of stars, over her head;—without a car, holding a large veil, and turning down a torch, to extinguish it.—M. G. Mon. Ined. n. 127. Enc.

Nimbus, or Glory. At first limited to Phœbus, but adopted by the Emperors after Claudius (the first instance), and in Stosch, accompanying an Isis of their æra. Pinkerton proves the idea to have been as ancient as Augustus, and to have been mentioned by authors long before it appeared on coins.—C. M. G. Mon. Ined. n. 22. Oisel. Thes. pl. 67. l.

Nicol. Diss. de nimb. Buonarotti Osserv. sop. fragm. di Vet. p. 59. Pink. i. 220.

NIOBE with her Children. A warrior in a cuirass, raising his buckler, and looking up, supposed Amphion her husband.—Mon. Ined. n. 80. Stosch. Guattani, A° 1787. Of the famous Florentine Groupe, see before, p. 152.

NOCTULIUS. *God of Night.* Young, cross-legged, dressed nearly like Atys, extinguishing his torch, at his feet an owl.—M. Montf. Murator. Insc. 98. 4.

NOVEMBER. Like a priest of Isis, draped in linen, bald head, leaning against an altar upon which is a goat's head, an animal sacrificed to Isis; at his feet a goose.—He holds a serpent in a dish, supposed by Montfaucon to signify Serapis.—M. Montf. Suppl. Auson.

NURCIA. A woman suckling a child. —G. Mus. Etr. i. pl. 4.

NYMPHS. Half-naked; of rivulets and fountains, with an urn pouring out water;—winged, Etruscan;—sleeping.—M. &c. Steph. Pigh. in Schott. Itin. 326, &c.

NYMPHÆA (Water-lily). *(Nymphæa-nelumbo, Linn.)* from a supposed connection with the sun, rising to the water's edge at sun-rise, and sinking at sun-set, is common on the heads of Egyptian gods, priests, &c.—M. G. &c.

OB. means a *Ventriloquist.* With Esculapius, Hygeia, &c.—C. Patin.

OCCASION. Naked; hair only on the forehead, to show that opportunity must be embraced, when offered;—one foot in the air, the other upon a wheel, to show, that she was always ready to take flight.—She holds a razor, to show, that we must cut off all obstacles to follow her.—Auson. Ep. 12.

OCTOBER. A hunter with a hare at his feet. Birds over his head, and a kind of tub, because, says Ausonius, he gave wine, which fattened birds. —M. Montf. Auson.

ODYSSEY. A woman clothed in a traveller's hat, and leaning upon a ship's rudder, or the *aplustre.*—Herculan. Vase. Apotheos. Hom.

OEDIPUS. Generally known by the Sphinx accompanying him;—with his two sons, expelled from Thebes; —killing Laius, fury at his feet, as usual with the Etruscans.—M. Mon. Ined. 103. G. Stosch. Gorl. Dactyl. p. 11. n. 527.

OENOMAUS. Prostrate; grasping a wheel of his car.—M. Guattan. a° 1785.

ŒNONE. With Paris; she wears an old woman's bonnet.—M. Vill. Ludov.

OGMIUS. A peculiar Gaulish Hercules. A bald old man (because, says Lucian, eloquence was never more lively than in the aged), a club, bow and quiver; from his tongue hung small chains of gold and amber, with which he drew a multitude of followers; symbolick of the irresistible eloquence of which the Gauls made him the patron.—M. Enc.

ΟΓΧΟΣ. The hair elevated, and tied in a point, like a cone, denoting tragick masks and characters.—Enc.

OGULNIUS. The Roman ambassador sent to Epidaurus to consult Esculapius, who appears in the form of a serpent. Near it a woman, naked to the girdle, laid upon an urn, for Coronis, mother of Esculapius, killed by Apollo. Above, a raven.—G. Stosch.

OLIVE. Woman with a branch, Roman symbol of Peace.—C. G.

OMPHALE. Buried in transparent drapery, a Lydian fashion; Hercules, with his club, and putting his hand upon her knee, the attitude of suppliants; other figures, dubious who. —Winck. Art. iv. 4. Hamilt. Vas. i. 71, &c.

ONUAVA. Presumed Gaulish Celestial Venus. Her figure had a female head, with two wings, displayed above, and two large scales, issuing from the place where the ears are. Two serpents, surrounding the head, bury their tails in the wings.—Enc.

ΩΡΑΙΑ. A woman holding in one hand a plate of fruits, in the other

poppy-heads Winckelman thinks, an offering of the first-fruits presented in the ΩΡΑΙΑ, rustick festivals.—G. Stosch.

Orb. Common with the Roman Emperors: the Constantinopolitan added the cross.—C. &c.

Orestes. The pretended Papyrius and Clodius is Orestes and Electra;—Orestes with Pylades, making libations on the tomb of Agamemnon;—conducted by Thoas to be sacrificed by Iphigenia;—Orestes, tormented by the Furies; with Pylades, embarking for Greece, with the statue of the Tauric Diana;—Orestes, undergoing the judgment of the Areopagus, upon his parricide;—Minerva absolving him. She is putting a bean in her vase. He holds Iphigenia; beside her is Minerva on a cippus;—with Pylades, tied near an altar, to be sacrificed to the Tauric Diana, by Iphigenia, who is before them;—the embarkation of Iphigenia, viz. the Tauric Diana under a tree, upon which are heads of men just sacrificed to the goddess;—at the bottom of the pedestal, a *tablet*, for the *codicilli* or letter by which Orestes made himself known to his sister;—Orestes and Pylades go to the altar, their hands tied behind them, accompanied by King Thoas, who is dressed like the barbarous kings, and after having embarked Iphigenia, they advance combating to save themselves and her;—Orestes wears the short cloak, which Aristophanes gives to him.—M. G. &c. Mon. Ined. n. 131, 146, 149, 151. Cayl. Rec. ii. pl. 44. n. 2. Winck. Art. vi. 5. Pitt. d'Ercol. t. 1. pl. xiii. Accoramboni Urn.

Organ, Hydraulick. Is given from a coin of Valentinian by Burney. Athenæus (Deipn. L. iv.) says, that it represented a round altar, furnished with small tubes. A large globe, full of holes, stopped with plugs, placed upon a square base and played by a child, agitating it, is the same, or an analogous instrument.—B. rel. Mon. Ined. n. 189. See Burn. Mus. i. 512, &c.

Orpheus. Seated under a tree, playing upon his lyre, a bird;—bird and stag;—with fourteen animals, and a small tree;—a woman veiled, near a Termes of Priapus, throwing his laurelled head into the sea.—G. Stosch. Pierr. grav. Pal. Roy. ii. 2.

Orthus. The dog, who guarded the flocks of Gerion, &c. distinguished from Cerberus by having only *two heads, resembling* each other, instead of *three all different*, as the latter.—G. Stosch. Pal. Roy. i. pl. 85.

Othryades. With another soldier, also wounded, taking the arrow from his breast, and writing with his blood upon his buckler NIKAI, or VICTOR.—G. Stosch. Mus. Flor. ii. t. lxi. n. 4. Natter. Pier. grav. pl. 11, 12.

Owl. Symbol of Wisdom and Minerva, from seeing in the dark.—Enc.

Ox, ox head, horns. With women seated on them, not always Europas, but merely intended for sacrifice. Oxen or Bulls represented rivers, perhaps Egyptian;—with human heads, symbol of agriculture;—passant, or led by a man, of colonies;—swimming, of Jupiter going to carry off Europa; breaking an egg, with his horns, and traversing the sea not as Ovid (Fast. v. 713.) but astronomical; — in the Bacchanalia, the Dionysiac bull;—Bacchus has the horns; reason dubious; and Isis from the Lunar phases;—heads on building, from the sacrifices, presumed to keep off thunder;—forepart symbol of a colony;— the Farnesian bull, punishment of Dirce;—marked with a koph upon the left leg, E upon the left shoulder.—Nouv. Mag. Enc. 1809, p. 462. Pierr. grav. Pal. Roy. c. of Babba. Mariette, pl. 42. Stosch, pl. 40. Arnob. adv. gent. L. v. 157. Pown. Prov. Rom. 90. Winck. G. Stosch.

Pætus and Arria. *Pretended.* A naked man, with mustachios, burying a sword in his body, supporting

a woman draped kneeling and wounded in the shoulder; beneath, a buckler and scabbard. Winckelman sees in the man, from the beard on his upper lip, the hair without curls, and fringe on the vestment of the woman, barbarian figures; and ascribes the bas-relief to the story of Canace.—Vill. Ludovisi. Copy at Versailles.

Painting. Mr. Salt had a statue from the tombs of Thebes with his colour-stand and pallet.[y] Muse holding pencils and a picture; a young man stooping, drawing a head, placed at his feet, upon a small tablet, and a painter, seated before a pallet, similar to the modern, and that in the frontispiece of Bartoli's Vetera Sepulchra. — Pitt. d'Ercolan. G. Stosch. In the elegant little work, entitled "Pompeii," we have (ii. 62,) the studio of a painter of antiquity; and in p. 123, the manner of hanging a picture against the wall. It appears that pictures had folding-doors to cover them.

Palladium. The goddess marching with spear, spindle, and distaff, (as Apollodorus) with closed legs, spear, round buckler before the body, and helmeted head, (as Dioscorides and Solon);—or marching, draped *à la Romaine*, without helmet, spear, buckler, or distaff.—The rape of the Palladium is common. Diomede touching her knees, denotes the act of devotion in supplicants (Il. H. 500. Plin. xi. 103). One gem shows the guardian, who lies dead, to have been a girl; in a second, the goddess inclines her head in token of divine approbation; in another, upon a column, turns her back upon Diomede, in abhorrence of sacrilege.—*(See p. 135.)* C. Cayl. Rec, iv. pl. 76. n. 1. Mus. Flor. ii. pl. 28. n. 1. pl. 27. n. 3. Stosch, pl. xxxv. 29. Ulysses confounded with a priest of Bellona, by Agostini, i. n. 171.

Paludamentum. Distinction of the equestrian rank and generals.—Winck. Art. iv. 5.

[y] Life of Salt, ii. 185.

Pancratium. Wrestlers, lifting their feet to kick.—Ciner. Urn. Rom.

Panionia. A *Feast.* Altar, bull for sacrifice; figures holding torches.—c. of Trebon. Gall.

Panthean figures. Statues, composed of the symbols or figures of many deities, unknown, Count Caylus thinks, to the Egyptians, Etruscans, and Greeks. The Syrian goddess is one of the figures most charged with these attributes; and they, or heads, charged with such symbols, occur upon coins. Thus in an Antoninus Pius, and younger Faustina, is a tout-ensemble of *Serapis,* known by the *modius*; of the *Sun,* by the rays; of *Ammon,* by the Ram's horns; *Pluto,* by the thick beard; *Neptune,* by the trident; and *Esculapius,* by the serpent entwined around the sleeve.—M. C. &c. Cayl. Rec. iv. pl. 16. n. 2.

Panther. Symbol of Bacchus; also of Pan.—Enc.

Parcæ. The distaff is their exclusive attribute. The Etruscans borrowed them from the Egyptians; and in the monuments of the former there is no difference between them, the Furies, and the primitive *Deæ Matres.* They commonly represented them as virgins or matrons in long robes, both uncovered or veiled, drapery in the Etruscan fashion; we have of theirs *Ajax,* sword in hand, dragging Cassandra from the altar of Pallas; above him the *Parca,* with wings displayed, hair erect with horror, right hand menacing punishment;—leading the horse of a youth by the bridle, and showing him the road;—seated in curule chairs, with *hastæ puræ,* and their hair knotted and trussed up like virgins. They are the *Deæ Matres* or *Parcæ,* who presided over the birth of man. Six horsemen gallop round and form the spokes of a wheel (the Egyptian symbol of human life) by the reunion of the legs of their horses, to express the six ages of man. They are preceded by a Genius, whom

the Etruscans believed to preside over the actions of mortals. In one, where Pyrrhus is sacrificing Polite, the Parca has a wheel, which the victim is seizing. We find them in other monuments beautiful virgins, winged or not winged, known by their attributes;—one writing upon a roll;—sometimes they are only *two* (as in Pausan. L. x. p. 858);—sometimes only *one*;—in Bartoli and Caylus an old woman seated with a distaff;—in Stosch, naked above the girdle, leaning against a column, with a distaff and spindle; Lachesis seated on a comick mask, before her a tragick one in profile; working with one distaff, another behind;—wings on the head to denote their swiftness, as Homer (Hymn. in Merc. v. 550). Three women in stoles, hand in hand or not, with helms and cornucopias, the *victricia* or *tria fata* of Rome.—C. M. G. Stosch. p. 85. Mus. Etrusc. pp. 85, 189. pl. 84, 125, 198. Inscr. Etrur. i. 355. Guarnacc. Mus. pl. 16. n. 12. Donii. Inscr. pl. xii.

PARIS. Mostly known upon marbles, by the Phrygian bonnet or mitre, with the head and neck down to the mouth, like a helmet when the visor is down.—Legs crossed; judging the goddesses, Œnone at his side, with a flute of many stops;—Pallas offering to him a purple diadem, the symbol of universal empire;—Paris and Helen, *accolees*;—Judgment of Paris; he sits under a tree, without the bonnet;—leaning upon an altar, which holds a statue, carelessly, his legs crossed;—Rape of Helen, whom he embraces, his buckler on his other arm;—she turns her back for fear of being overtaken, but has her look fixed upon him.—N. Vill. Negron. Pal. Lancelotti. Mon. Ined. n. 13. Maff. racc. pl. 124. Stosch. Mus. Flor. ii. pl. 24. Stesichor. in Fulv. Ursin. Carm. ix. fem. and Lyr. p. 79.

PARROT. A poppy between two vases, on each a parrot, the symbol of intoxication; for Pliny says, that they used to intoxicate them because it rendered them more sportive.—G. Stosch.

PASIPHAE. Conversing with a young herdsman, a winged Love near her;—with Dædalus and the bull.—M. Mon. Ined. 93, 94.

PATROCLUS. Antilochus announcing to Achilles the death of Patroclus.—M. Mon. Ined. 129.

PAX. Among the Greeks, a woman, carrying the infant god Plutus, in her hand;—mostly with an olive branch and caduceus, with the leg of a victim upon an altar, because only that was laid upon it, to show that Peace desired no cruel sacrifice;—seated in a chair, upon arms and trophies, or burning arms.—C. of Titus. Drus. Tiber. Vespas.

PEACOCK. Symbol of Juno; of the month of May, because its abundance of flowers is depicted in the tail, and upon imperial coins, of the consecration of princesses.—M. C. G.

PEGASUS. Bellerophon holding him by the bridle, which Minerva gave him, the most ancient form;—Bellerophon *mounted*, combating the Chimæra, whose tail ends in a serpent;—head of Pegasus, winged between the ears;—Demi-Pegasus;—Pegasus bridled;—Pegasus near a rock, upon which is an Ædicula; two Pegasi.—G. Stos. C.

PELEUS. Washing some devoted hair, as Homer, Il. Ψ. 144.—G. Dehn of Rome.

PENTHESILEA. Kneeling and supported by Achilles; coming with her Amazons to assist Priam, who receives her at the city gate.—G. Stosch. Mus. Flor. ii. pl. 33. Vill. Borghes.

PENTHEUS. Agavus carrying his head, as in Ovid. Met. v. 727.—G. Stosch.

PERSEA. A species of lotus, with leaves like a laurel, but larger, and fruit like a pear, enclosing a kind of almond, common on the heads of Egyptian deities (entire, or open to show the almond, sometimes fastened to the chin by a thong), and on Astarte. It is thought to imply initiation in the Isiac mysteries.—Cayl. Rec. i. 37, &c.

Perseus. Is mostly known by Medusa's head, and the dreadful scimitar, *harpa*;—delivering Andromeda from the sea-monster, he holds the head behind him, to save her from the sight of it;—his head with the *harpa*; without a helmet with two wings;—Antinous's portrait formed upon his;—sometimes without the head or *harpa*, supported upon armour, holding a buckler, and parazonium; the latter sometimes suspended from the armour;—showing Andromeda Medusa's head, by reflection from his buckler. Mr. Douce (on Shakspeare, ii. 57.) notes the error of artists, in mounting him upon a horse.—Pitt. d'Ercol. G. Stosch. Thes. Brit. t. ii. 9, 15. Canini. Iconogr. Mariette pierr. grav. ii. p. 1. pl. 67. C. of Iconium.

Petasus. Or winged hat, symb. of Mercury.—C. M. G.

Phaeton. His history; Cygnus already changed into a bird.—M. Inscr. Etr. pl. 37. Mon. Ant. n. 43.

Pharnah. Same as Lunas in Strabo; a bust, in a Phrygian bonnet, with Μην Ασκηνος. C. of Sardes. Haim.

Phedra and Hippolitus. This pretended Papyrius is Phedra declaring her love, through her nurse, to Hippolitus; not Venus and Adonis, as Bellori.—M. Mon. Ined. 102. Pitt d'Ercol. iii. pl. 15. Bartoli. Pitt. Ant. pl. 6.

Phenix. On foot with a radiant head, in which form, being consecrated to the sun, it was worshipped at Heliopolis. Upon coins, it means the eternity of the empire, or that of deified princes. Upon coins after Trebonian Gallus, a standing figure holds the phenix with the Leg. *Æternitas Aug.*—Cayl. Rec. v. pl. 23. n. 5. C. &c.

Philoctetes. In profound grief; bow in one hand, stooping, pointing with the other hand to the altar, which Jason had raised (Sophocl. Philoct. v. 269), under which a serpent rears itself, and raises his head to his right leg;—leg bandaged, leaning on a staff; bow and quiver, with the arrow of Hercules;—sitting upon a rock, his head upon his right hand; in his left, the bow and quiver of Hercules; foot and leg bandaged.—M. Mon. Ined. n. 118, 119. G. Stosch.

Philosophers. Antiquaries so call figures in only a mantle and tunick, breast entirely open, head inclined, and a studious look.

Phrynon. He challenged Pittacus, who threw a net over him, and carried him off the field.—Strabo. Polyæn. M. Winckel. Mon. Ined. n. 166.

Pierides. With the feet and legs of a bird, but still playing upon the lyre; Jupiter, Juno, and Pallas witnessing their challenge of the Muses; and the latter killing them.—M. Gori. Inscr. Etrur. iii. pl. 33.

Piety. A woman seated, veiled, holding a temple or acerra, and cornucopia; at her feet, a stork;—also symbolically represented by a temple, or sacrificial instruments; sometimes by two women, joining hand to hand over a flaming altar.—C. &c.

Pigmy. The idea seems to be a caricature of the Greeks, formed from the Pechinians of Ethiopia, persons of small stature, who used every year to drive away the cranes, which flocked to their country in the winter. They occur on gems (where not helmeted), with sugar-loaf bonnets, mounted on cocks (or partridges) to fight with cranes; and sometimes are armed cap-a-pie;—besides, in battle with cranes, we have them carrying grasshoppers, and leaning on staves to support the burden;—in a shell, fishing with a line, playing with two flutes.—G. Stosch. Athenæus. Deipn. ix. 390. Eustath. ad. Il. Υ. p. 377, l. 17.

Pig. Symb. of Hercules; Argive Venus; Ceres; Lares.—M. &c.

Pincers. Symb. of Vulcan, and an unknown Etruscan Goddess.—C. of Lipari, &c.

Pitho. Goddess of persuasion. Only the modius.—M. Mon. Ant. 115.

Polemarch. An Athenian Archon. He has a naked sword and buckler; an altar with the statue of Diana.—

G. Stosch.

Polybotes. His story with Neptune on horseback.—G. Stosch.

Polygnotus. He painted Cassandra, embracing the statue of Minerva, detached from its base, and stooping towards her. (Paus. X. 863).—G. Stosch. Mus. Flor. t. ii. pl. 31. n. 3.

Polymnia. Only distinguished by her right hand enveloped in her cloak, and raised to her chin.—G. Stosch, &c.

Polyphemus. One eye in the forehead above two others: singing his loves upon the lyre, a small Love seeming to dictate his song:—playing upon the lyre, at the edge of the sea, Galatea, carried by a dolphin, approaching the bank to listen.—M. Mon. Ined. n. 36. G. Stosch.

Polyxena. Sacrificed by Pyrrhus, on the tomb of Achilles, whose soul appears, as a butterfly, upon a column, in some gems;—she is kneeling;—seated upon an altar, with her head upon her hands;—held by her hair by Pyrrhus, and staying his hand; a column with a cinerary urn, &c.—G. Stosch. Mus. Etrusch. pl. 141. Paus. L. 10. L. 1. c. 26. Eurip. Hecub. p. 561. v. 567.

Pomona. Seated upon a basket full of fruits and flowers; holding apples and a branch; draped to the feet; habit tucked up to hold apples, and branches of that tree.—Enc.

Pomegranate. Attribute of Proserpine, from her eating the grains when carried off by Pluto.—C.

Poppy. Surrounded by a serpent, because an ancient specific; symb. of fecundity, whence Hope and the Roman empresses hold them; the God of Sleep reclines upon them.—G. Stosch. Grut. Inscr. 102.

Portcullis. At the entrances of towns and bridges.—Winck. Mon. Ined.

Portumnus. Light wings: a small sail; supported by a dolphin.—G. Stosch.

Priam. Phrygian bonnet; hair as described by Homer, or shorn; demanding the body of Hector from Achilles, who is accompanied by Automedon, &c.—Il. Ω. v. 474. Winckelman's Barberini death of Agamemnon, Visconti thinks, Priam's.—G. Stosch. M. &c. common. Mus. Pio. Clem.

Priapus. The Egyptian God Mendes. Commonly a Hermes or Terminus, with goat's horns, kid's ears, crown of vine or laurel, holding apples, and accompanied with garden tools, fruit-baskets, sickles, a club to drive off thieves, a rod to affright birds, a Thyrsus, Pedum, Caduceus (a mark of embassy, but here of indelicate meaning), with the Modius, like Serapis, upon a crescent; Love kneeling, with his hands tied behind;—veiled, with Venus, sometimes Bacchus; with a Love, killing a serpent with a trident;—with Love crowning him;—with Fauns, holding the Thyrsus, hung with castagnets, or playing upon the lyre, or flutes, or offering him wine or fruit, with women, playing upon flutes, and a tambourin;—with them and draped figures offering fruit;—with female satyrs; skin of wine, hanging from trees; altars, columns, &c.—The following are remarkable figures:—At Portici is a Priapus, only a finger long, an exquisite anatomical figure, which holds down the lower eyelid with the fore-finger of the right hand, supported upon the cheek bone, whilst his head leans upon the same side. It was a gesture of the ancient pantomimes, meaning, "*take care of yourself, that man is a rogue.*" In his left hand he makes the *fig* [thumb thrust out between the first and second fingers].[z] This was an amulet against fascination, as are others in the same cabinet. Some have wings and bells, made of metal, mounted in silver

[z] Douce on Shaksp. i. 492. It was a gesture of indecency and insult, often found in amulets against fascination. Is it not the *Verpus* of Catullus, and the *digitus medinus*, in the Laws of the *Bori*, *Werini*, &c. (See Ducange v. *Digitus impudicus*), and mentioned by Bede, when speaking of arithmetic by finger-counting he says, "*impudicum* e regione compones." *Coll. reb. Hyb. ix.* 568?

(intended to expel evil genii), hung in chains interlaced; and the posteriors of a lion, who scratches himself with his left paw, as pigeons under the wing when they are in love.—In Stosch, besides the same termination of a lion, is a snail, the emblem of salacity; a butterfly, the symbol of life; and behind a column, ΑΛΚΙΒΙΑΔΗΣ;—his bust, indelicate appendages round the neck;—men and Love (as did brides) riding upon a Priapus, ending like a lion; sometimes Priapuses end in two small legs, upon which is mounted a woman. We have, further, figures of this God pierced with an arrow;—winged with ΤΗΛΕ by this road; or entering a shell with a star below. Some infidels worshipped him so late as the 12th century. The figure was placed sometimes in a small niche made of boards. These were called *Sacella*, or *Tentoria*. Montfaucon has strangely made a Priapus of the *Bona Dea*.—M. G. Stosch. Mus. Flor. i. pl. 73, n. Bartoli Adm. pl. 52. Duc. v. Pripegala. G. Stosch. Priap. Carm. 13, 49.

PRIESTS. See FLAMINES.

PROMETHEUS. Making a skeleton, collecting the limbs, adjusting them, measuring the proportions with a plumb-line;—figures of a ram and horse at his side, to show that he placed in man the properties of every animal;—sometimes Minerva vivifies the figure, by placing upon its head the butterfly, the symbol of the soul; at a distance, another butterfly departs from a dead body, over which a Genius inverts his torch; the infernal Mercury afterwards guides this soul, represented by a young girl with butterfly wings, to the infernal shades;—fastened to Caucasus, with the devouring eagle on his knees; Hercules preparing to pierce it with an arrow;—on the rock, the vulture, having just eaten his liver;—Hercules delivering him. —G. Stosch. Causei. Gemm. pl. 118. Hor. l. i, od. 14, v. 13. Sarcoph. Capit. Bellori, Luc. Ant. pl. i. f. 1. 3. Bartol. Admir. pl. 66.

PROTESILAUS. Brought from the shades by Mercury, and left with Laodamia;—a discus occurs, thought, from Philostratus (Heroic. 676), to be his attribute.—M. Winck. Mon. Ined. n. 123. Art. vi. 2.

PROTEUS. Holding a helm; sea monster near him.—Id. n. 110.

PROVIDENCE. (*Divine.*) A woman leaning upon a column, with an inverted cornucopia; a globe, or a staff pointing to a globe, to show that from Divine Providence proceed all our benefits; and that she extends her cares over the universe; or Jupiter's thunderbolt or eagle, because to him is chiefly ascribed the Providence over the whole universe.—(As *Foresight)*, holding a spear, a globe at her feet;—hand extended towards a globe, which seems to fall from heaven.—(As *Providentia; Pater Providens*, in flattery of the emperors); sometimes, an altar or temple; more often a figure touching a globe at his feet with a rod.—(As *Providentia Deorum)*, a goddess laurel-crowned, holding a rod; beneath her, a cornucopia, basket of fruit.—C. of Pertinax. C. Imper. Grut. Boiss.

PRUNING-HOOK. Attribute of Silvanus.—G. Stosch.

PRUDENCE. Symbolized among the Egyptians by a large serpent with three heads; a dog's, on account of his sagacity; a lion's, from his bravery; and a wolf's, from his able retreats; also by the sparrow-hawk, the *murier*, and the Medusa's head. The other Ancients made Prudence —1, a Janus, with a young and old face, because prudence was acquired by consideration of the past, and foresight of the future; or, 2, a serpent, because it crept, rose, shot along, and concealed itself.—Enc.

PUDICITIA. Woman seated, with the right hand and fore-finger brought to her face, to show, that a modest woman ought chiefly to regard the face, eyes, and forehead.—C.

Pugiles. Boxers with the fist and cestus.—Imp. Gr. Commodus.

Pupienus. Holding the Parazonium; cornucopia beside him.—m. Winck. Art. vi. 8.

Pyrrha. Achilles, so named, disguised like a woman.—Id. Mon. Ined.

Pyrrhus. Precipitating Astyanax from the walls of Troy.—g. Stosch.

Pythia. See Themis.

Quoits. Discoboli are very common. —Id. Mus. Pio. Clem.

Ram. Symb. of Mercury and of Persia;—vase with a ram's head, an amulet;—with tails of fish, sea monsters. See Ox.—c. m. g. Cayl. Rec. ii. pl. 3. Boiss. iii. 82.

Raven. Symb. of Apollo.—c. m. g.

Reeds. Crowns of, belong only to Tritons and inferior Sea Gods.—Mon. Ined. ii. 47.

Repose. Expressed by the arm placed upon the head.—m. g.

Retiarii. Very rare; the helmet mostly without a shade.—Cayl. Rec. iv. 53.

Rhea. Holding or leaning upon a large libation vase;—offering the stone to Saturn; her head covered with her cloak; her feet shod;—holding her son, surrounded by the Curetes;—her *accouchement*.—m. Capitol. c. of Laodicea. Antoninus in Sequin.

Rhea Sylvia. Her interview with Mars, common;—Mars finding her asleep near the Tiber;—sometimes Mars and Cupid in the air.—g. Stosch. Coll. Ant. Rom. pl. 48. Bartol. Admir. pl. 5.

Riciniatus. A Jupiter *veiled*, from Arnobius, L. 6. p. 209.—Mon. Ined. n. 21.

Right Arm. Extended horizontally, the hand open and fingers expanded, occurs in the statues of emperors, and was the *pacificator habitus*, or attitude, implying the gift of peace, favour, &c.—Mon. Ined. n. 21. Quinctil. Inst. xi. 3. Stat. Sylv. 1. 37. Cæs. B. Gall. vii. 50.

Rivers. Generally half-prostrate, reclining upon an urn; hair in waves; head crowned with flags, one sometimes in the hand; extending the arm, or looking in the direction of their streams: sometimes crabs' claws in the temples; marked by certain attributes, as the Nile by the hippopotamus; the Tiber, by the wolf suckling the twins; other rivers by the plants which grew upon their banks.—c. of Trajan. Villa Borghese Phaeton. Spanheim Ep. iv. ad Morell. 257, 258, and Joubert Instr. ii. confute Vaillant's pretended distinction of rivers.

Rome. (The Goddess.) Like a Pallas, only does not look down; represented young, to show that she was always in the vigour of youth; and in a long habit, to signify equal preparation for peace or war. She holds a victory, sceptre, globe, (sometimes presenting one to the emperor, as *Roma æterna*, to show that he was arbiter of the world,) a hasta pura, laurel branch, or equally poised scales, to denote a well-regulated government. She is often accompanied with the history of Rhea Silvia; birth of Romulus and Remus; with the Senate, or the Tiber, as old men; seated in a temple; upon a trophy, with or without an altar, upon which is a statue of Mars; or the wolf suckling Romulus and Remus, or wolf only; laid upon seven hills; under a fig-tree, &c.; sometimes her bust only appears.—m. Mon. Ined. n. 178. c. of Maxentius. Vespas. Hadr. Fusia Fam. &c. g. Stosch. m. Mus. Capit. Flor. t. ii. pl. 63. Pownall's Prov. Rom. 166. Cons. and Greek Coins.

Romulus. With the wolf suckling him and Remus, quite common;— —Faustulus finding them, with the wild fig-tree, or ruminalis, under which they were exposed;—wolf in a grotto, beneath which are three goats, &c.—g. Stosch. Mus. Flor. t. ii. pl. xix. 54. Bartol. Adm. pl. 5.

Rose. Upon tombs, the emblem of a short life.—m. g. Stosch.

Rudder. Upon a globe, with the fasces, sovereign power; upon a coin of Cæsar it is united with the cadu-

ceus, cornucopia, and pontifical bonnet, to show that sovereign power, plenty, and religion, then flourished. —C.

Rule. Measure of six feet, upon coins, symb. of a new colony; with a bushel, the corn given to commence tillage. —C.

Sacrifices. The sacrificers cover the back and top of the head in all sacrifices except those of Saturn;—the assistants and partakers are crowned with laurel, and hold simpula, pateræ, acerræ, vases, &c.;—bandeaux or garlands, sometimes fillets and trappings, adorn the victim;—the priest is crowned with branches of the tree consecrated to the Deity, which branches are tied with bandages, the two ends falling behind;—he holds the *simpulum*, and is attended by children and musicians, who performed during the sacrifice;—the *Popæ* or *Victimarii* are distinguished by nudity down to the waist, and the *limus* or apron;—the *Camilli*, or assisting children, by carrying the vessels, baskets, &c. The Tripod was to expose the *Apoda*, or vessel which prepared the parts of the victim for the meal, to the action of fire. In this meal they ate standing, and added to it small round loaves, served up in honour of the Gods, whence our hot-cross-buns. It was the usual custom, when in a temple, to conceal the hands, from respect. Worshippers have the head and face covered, kneeling, with the right hand upon the mouth, the fore-finger being inclined to the thumb, a gesture also used in passing a temple. They who pray always stand with the head covered. In a votive sacrifice, the priest and supplicants are unveiled and bare-footed, and the robes unloosed. A very common representation is a woman by an altar, taking, in her fore-finger and thumb, the grains of incense to throw into the fire; a person standing behind, with the *acerra* or incense box.—Appian. Εμφολ. L. i. 168. Popul. Antiq. i. 132, 133. Maillot, Costum. i. 280, seq.

Salamander. Lizards, who live in the fire; several engr.—Cayl. Rec. v. 11.

Salian—*Priests;* carry the *Ancilia;* short drapery, confined by a girdle.—*Virgins;* the apex and paludamentum.—G. Agostini. Mus. Flor.

Salus. Her bust; often confounded with Hygeia; seated upon a hill, at the foot of it a mineral spring.—C. Traj. &c.

Sarcophagi. Tombs, where they put the dead, whom they did not choose to burn; and with the body was interred a kind of limestone, which corroded the flesh in forty days; whence Sarcophagus. Greek workmen, says Winckelman, made them, and most of them are of the latest periods, even down to the Greek emperors. They were sold ready made, and mostly stand on birds' feet. The subjects on the bas-reliefs are pleasing images of death; such as Endymion sleeping; Hylas, carried off by the nymphs (not by death); dances of Bacchants, nuptial feasts, even obscene subjects; one at Rome had ΩΥ ΜΕΛΕΙ ΜΟΙ added: and Cavaceppi had another, something worse, with the name of the defunct.— Saumaise. Fabret. Inscr. C. vi. p. 432. Ciampini Vet. Monum. i. pl. 24. Mon. Ined. n. 111.

Sardanapalus. A training tunick, enveloped in vast drapery; upon the front edge, CΑΡΔΑΝΑΠΑΛΛΟC; a royal bandeau round the head, with a long curled beard, and long frizzed hair.—M. Winck. Mon. Ined. n. 164.

Sardinian figures. They have elongated heads, eyes of an unnatural size, deformed limbs, and long swans' necks, in the vilest taste of small figures of Etruscan bronze. Two of the smallest of these figures are apparently soldiers without helmets, armed with a short sword, fastened by a belt, which passes above the head, and descends upon the breast from right to left; upon the left shoulder a cloak, the *Mastruca* of

Plautus, which has the air of a square cloth, folded, descends to the middle of the leg. One figure holds a dish of fruit. The Sardinian soldier, during war, did not carry his provisions, but drew them after him on a sledge. These figures are very odd: the armour covers the calf of the leg, not the shin; under the round buckler, held before the body, are arrows; in the hand a bow; upon the shoulders are *Epaulets*, a very ancient fashion, the Greek Σωσανιον; on the head is a flat bonnet, with two long horns, supporting a basket; upon the back is carried the body of a vehicle, with two small wheels. Other figures are remarkable for the utensils which they hold; a square box, &c., legs bandaged with cords, and feet naked; hilt of the sword upon the stomach, suspended by a short belt; a staff, with a crooked extremity, seemingly formed like a rabbit's head, used to carry a knapsack, apparently inclosing those animals; neck naked; head shorn; bonnet, a scull-cap, fastened to the ears by double cords. Some of the bases on which they stand resemble stilts. —M. Winck. Art. L. iii. c. 3. Cayl. Rec. iii. pl. 27. Plaut. Pœn. A. v. 5. Isid. l. 19. c. 3. Hesiod Scut. Herc. v. 128. Dempst. Etrur. pl. 48. Mon. Ant. ined. n. 197.

Satyr. Hair, curled like a goat's; legs, horns, and face of a he-goat. The finest infant in ancient sculpture is the Villa Albani Satyr. Figures of Satyrs are endless; one has the right hand raised, snapping his fingers in token of joy, still practised in some dances of Italy; others carry a vase and trident, to represent the water with which the wine is mixed.—G. Stosch. Pitt. d'Ercolan.

Sauroctonon. Apollo with a lizard, climbing a tree; representing his service under Admetus. The finest bronze statue known, perhaps the work of Praxiteles, is one of these. —G. Stosch, &c. Winck. Art. vi. c. 2. Plin. xxiv. 19. Mon. Ined. n. 4.

Scabella. A sort of bellows, under one foot, used for beating time, and to animate the dancers, especially the pantomimes.—M. G.

Scævola. Burning his hand on the altar, common.—G. Wilde, 105.

Sceptre. Long one surmounted by a flower held by Jupiter;—long one by the poet Eschylus;—with a pear-formed flower, the ferula, symbol of Bacchus;—with a flower on the top, indicative of the family of Uranus, Atlas's;—Bellerophon's, a flower at top;—staff ringed;—a queen's, staff spirally ornamented; Aratriform, Egyptian;—cumbent, short, like ours, a war instrument, Egyptian;—with an eye upon it, Osiris or the Sun;—with a stork at top, hippopotamus below, Kings of Egypt;—surmounted by a globe charged with an eagle, to show that the Prince governs by himself, Constantinopolitan Emperors.—G. Farnes. Cab. Vill. Alb. Kirke's Hamilt. Vas. pl. xiv. xxvii. lii. lvi. Clarke, v. 293. 302. Selden's Tit. Hon. c. 8. p. 1. § 3.

Scipio. Ivory sceptre surmounted by an eagle, to denote consular rank. —C.

Scorpion. (Solar influence.) With a ram (Aries) and Mercury, God even of the sun;—as the sign was consecrated to Mars, it was thought that persons born under it were of a warlike disposition; hence, in the marriage of Thetis and Peleus, are the signs, *Libra*, to denote the season of the nuptials; and *Scorpio*, to show the warlike temper of Achilles, the progeny; hence, also, it appears on bucklers, helmets, standards, between fighting cocks, bows and arrows, &c.—Macrob. Saturn. i. c. 21. &c. 17. 19. G. Stosch. Ruben. Diss. de gem. Aug. p. 1212. Gevart Elect. l. 1. c. 2. p. 12.

Scrinium. A *square* or *cylindrical* box, with styles, rolls, and writing materials, at the feet, in the hands, or under the arms of consular figures. —M. Cayl. Rec. iv. pl. 20. Boiss. ii. pl. 51.

Sculptor. Holding an *ebauchoir*; —Phrygian bonnet, point turned up

before, tunick tucked up (such as Lucian ascribes to sculpture), seen in a Dædalus, making a bull for Pasiphaë;—Love, carving a head, upon a *sellette*, like the modern.—M. Mon. Ined. n. 186. Spada Pal. G. Mus. Flor.

SCYLLA. Mermaid, with dogs issuing from the girdle;—with the lower half composed of serpents, Etruscan; —on coins of Sext. Pompey. symb. of naval victory.—G. Stosch. M. Winck. Mon.

SCYTHIANS. See *Arrotino*, p. 151. In the judgment of Marsyas, are three in Phrygian bonnets, long sleeves, and pantaloons, as all barbarians; one drawing the cord, which binds the musician; the second, kneeling and whetting the fatal knife; the third, expecting Apollo's orders.—M. Mon. Ined. n. 42.

SEASONS. See HOURS. Among the Romans, often represented by winged boys, or children, carrying attributes of the season, as *Spring*, crowned with flowers, holding a kid (because born at this time) and cornucopia; near a shrub, bearing leaves and boughs; — *Summer*, crowned with wheat-ears, holding corn and a sickle;—*Autumn*, holding a vase full of fruits, and bunch of grapes; or a basket of fruit on the head;—*Winter*, draped, shod, head veiled, holding dry fruits, a hare, or aquatic birds;—sometimes lightly draped, carrying analogous fruits or flowers, and crowns, woven, seemingly of palm branches.—M. Winck. Mon. Ined. n. 43. Candelabr. Vill. Alb.

SECURITY. Seated, holding her head upon her hand.—C.

SEMELE. Jupiter draped with large wings, and surrounded with thunderbolts, embracing Semele, finely draped, extended at his feet;—Jupiter, as before, without thunder, supporting on his knees, Semele swooning; *Etruscan Gems*. — G. Stosch.

SEPTENTRIO. A common *soubriquet* of certain mimes or dancers; naked, scarf round the loins, tied on one side, shoe only a simple sock; they carry castagnets, not resembling ours, but apparently intended to regulate the time and movements of some ridiculous dance.—Bronze in C. Cayl. Ant. t. ii.

SERAPIS. See EGYPTIAN DEITIES.

SERAPIS—JUPITER. Has the modius on the head, symbolic of the abundance produced by this God, as the sun; is bearded, and resembles Jupiter.—*Serapis Pluto* holds a fork or sceptre; by his side, Cerberus; beard sometimes forked, and hair diminished on the forehead, to distinguish him from Jupiter.—The heads of *Jupiter Serapis* are accompanied with the sun, crescent, eagle [radiant], with Ammon's horns, Isis's head;—sometimes his head is on a round pedestal carried by Loves;—sometimes has the attributes of Jupiter Ammon, Apollo, Neptune, and Esculapius;—in whole figures, seated on a throne, in a bark of papyrus, a bust of Isis at the prow and stern, a sparrow-hawk mitred, and Harpocrates beside the throne;—seated in a bark, with Fortune, a head, Isis managing the vessel (her function, Lucian, Dial. iii. 208);—with Isis, a lighted altar, crescent, and star;—with Isis pouring their pateras on a tripod, heads of Diana and Apollo radiant between them; — seated, holding the thunder in his bosom in repose, serpent round one foot of the seat; with Cybele, and veiled Vesta, holding a lighted torch, or candelabrum, with cross-pieces, like the spits of the Ephesian Diana.—*Serapis Pluto*,[a] above it a foot.—G. Stosch. Maff. Gem. ii. pl. 30. p. 70. Mus. Flor. i. pl. 57.

SERPENT. Symb. 1, of the sun, with the tail in the mouth to show its usual course; winding round Mithras, to show its course in the ecliptic;—2, single only, of Esculapius, or Genii;—3, with his figure, of Apollo;—4, entwining a Thyrsus, or issuing from a basket, of the orgies of Bac-

[a] Mariette (Pierr. grav. pl. 8), makes it a Serapis-*Jupiter*; but from the foot being a symbol of Pluto, I have corrected it. *F.*

chus;—5, twining round a club, of Esculapius;—6, body and tail, with a human head, Egyptian Deities;—7, two harnessed, drawing the car of Triptolemus;—8, as the force and power of deity, a viper, round the diadem of the Pharoahs, and bonnets of Egyptian priests;—9, issuing from the hair, *Isis Thermutis*, or *Tithrambo*; see Isis;—10, swelling under the neck, the Tebamnasser, not venomous;—11, with Victory, as an animal of good augury;—12, licking the ear of a man, because supposed to communicate the gift of divination;—13, upon an altar, or in the hand of a goddess, symbol of Hygeia or health;—14, two, of Asia;—15, at the feet of Peace, War and Discord; but of Minerva, wisdom and prudence;—16, upon a tripod, the Delphic oracle;—17, under circumstances it was deemed an omen of good empire (Vopisc. in Aurel.) It symbolized almost every thing; the primary cause was perhaps its being among the Hindoos the symbol of life. Gough's Ind. Monum. xiv. The figures in paintings, and on walls, commonly taken for Genii, are probably intended only for the domesticated serpents among the Greeks, as attached as dogs (Philostr. Heroic. c. 8.); and used, says Martial, by the Roman ladies to cool their necks in summer.

Shepherds. Known by the scrip, crook, flute, or syrinx of Pan; garments of skins, and vases, for drinking, or receiving milk.—m. g. &c.

Shepherd's Crook. Symbol of Comedians, because Thalia the Comick Muse was also that of Agriculture; also of old men, peasants, and actresses.—g. Stosch. Poll. Onomast. L. 11. § 120. p. 41. Ficoron. L. c. tab. 44.

Shoe. Shoes of *Barbarians*. 1. A small leather buskin tied over the ancle, sustained behind the heel by a strong band of leather, and folded over the instep. 2. A leather sock, also Etruscan and Gaulish. *Shoes on Greek monuments*. 1. A simple sole, tied upon the instep, and reaching to the mid-leg by cross-gartering, which formed the cothurnus of travellers, hunters, heroes, &c. Soles very thick in the Tragick Muse, and Tragedians, in order to elevate them. —2. Sandals thonged, with very thick cork soles, as in the Minervas; and the Greek women are said to have worn no other.—Among the Romans, the senatorial crescent, when it occurs, distinguishes persons of rank. Of this more elsewhere. ☞ Only one ancient shoe with a heel-piece known.—m. &c. Guattani Journ. des Antiq. aº 1785. Cayl. Rec. i. 101. iii. 400. Enc. v. Solea. Pitt. Ercol. iv. pl. 23.

Sickle. Symbol of Priapus, Sylvanus, Saturn, Atys, and the priests of Cybele.—m. g. &c.

Sieve. Tuccia the Vestal holds one. —g. m. Gravelli, i. n. 88.

Silenus. 1. As a *Philosopher*, *General*, and *Tutor of Bacchus*. Not drunk; holding Bacchus; draped *en philosophe*, beard descending in a serpentine form.—2. *As drunk*; very corpulent, mounted upon an ass; with pointed ears, an ivy crown; leaning on a barrel; draped in the αγρηνον, a harlequin's coat, worn by Bacchants, Tragedians, Tiresias, and Diviners;—leaning upon Acratus, the genius of Bacchus;—leaning upon a thyrsus, a cluster of grapes in his hand, vase on a pedestal;—leaning on a stick, carrying a vase;—with a vase and panther;—riding on an ass, holding by the tail;—upon the ass, with a thyrsus, drunk;—same, faun pushing the ass on;—same, woman holding the bridle;—drunk, upon a goat, a dog barking at him;—drunk, in a car drawn by centaurs, also drunk;—fallen down, fauns trying to raise him;—stooping, holding a wine skin;—draped in a skin, with wine skin, and vase, drinking.—m. Winck. Art. iv. 2. Bartol. Adm. m. Gentili. Palace Vaill. c. of the Troad. Pozzo. Bellori Lucern. Ant. p. ii. sig. 21. g. Stosch.

Silvanus. *Three forms*. 1. As Pan. Horns, ears, and lower parts of a goat, ivy-crowned, holding either a

branch of firs with the strobiles, because a favourite tree, or of cypress, from his love for the young Cyparissus, so metamorphosed, or introduction of the tree into Italy.—2. As a HERMES. He was then the genius of men, as Juno was of women. 3. As *Hercules Rusticus*, with the whole human form. His attributes in this form are a hedging bill in the hand, crown of leaves, cones of fir, a dog, and trees, as the god of trees;—holding a sheep by the feet, with trees, hedging-bill, bushel with wheat-ears; —type of him, a pig, a club of Hercules, cock with a wheat-ear in his beak, and a caduceus.—G. Stosch. Haym. Tres. Brit. C. of Eleusis. De quadrup. bisulc. p. 963.

SIRENS. (1.) Head and body of a female; rest of a bird. (2.) Whole body of a bird, with a woman's head; —in their hands, musical instruments;—Muses tearing off their wings;—as simple women, playing upon the lyre, flute, and syrinx, attracting Ulysses tied to the mast; always richly draped in Etruscan monuments.—M. G. Gori Insc. Etrur. i. Stosch. Winck. Mon. Ined. n. 46. Gori Mus. Etrusc. i. pl. 147. n. i. Bellori Luc. Antiq. pl. ii. f. 2. Caus. Gem. pl. 128. Vaill. num. fam. Petron. n. 8.

SISYPHUS. Rolling the stone, occurs in Stosch.

SKELETON. On tombs very rare; one in Montfaucon, V. i. p. 1. b. 3. c. 24.

SKIN-BOTTLES. Annexed to the Thyrsus and Vases.—G. Stosch.

SLEEP. A winged child, asleep, with his legs crossed, an attitude of repose, and cornucopia, to show that he poured his benefits on the eye-lids of weary mortals.—M. G. Lessing.

SLING. An attribute of Nemesis, to show that divine Justice reached the guilty afar, as near.—G. Stosch. Cl. ii. n. 18, 19.

SNAIL. Symbol of Salacity, because of double sex.—G. Stosch. See MESSALINA.

SOSPITA. Juno with horns, and a goat's-skin in her hand.—G. Stosch.

SPINNING-WHEEL. Accompanies Nemesis, sometimes Cupid.—Id.

SQUIRREL. As a natural representation only.—Cayl. Rec. v. 23.

STAR. Symbol of Felicity, Eternity, Apotheosis;—Bacchus's tunick, *semée* of stars, symbolick of nocturnal orgies;—women's merely ornamental; —floating drapery, *semée* of stars, Juno's;—Sun upon coins commonly a radiant star;—one at the side of Esculapius, to show that his father was Apollo, or the Sun;—upon coins of Elagabalus, because he was priest of the Sun.—C. G. Stosch. Cl. ii. n. 1599. Spanh. in Calimach. Hymn. v. 204.

STORK. Accompanies filial piety upon coins.—C.

STYMPHALIDES. Birds with legs and beaks of iron, nails exceedingly crooked, who shot darts of fire, &c. Hercules kneeling, shooting at them with his arrows, lion's skin, and club on the ground; same with castagnets or timbrel (the gift of Minerva) to frighten them.—G. Stosch. C. of Stymphalus.

SUMMER. A genius, half-naked, crowned with wheat-ears, touching others in a cornucopia, a sickle in the hand. —M. Arch of Septim. Sev. Montf.

SUN. Young, with a radiant head; holding a cornucopia, symbolick of the abundance of which he is the author;—in a quadriga, the horses sometimes in pairs;—as Mithras, in a car, preceded by a youth, with a lighted torch, and followed by another with one extinguished;—with a crown of twelve rays, the months, sometimes only seven;—with the Moon, in a car, carrying a ship, the Sun with a glory, the most ancient known *(From an Etruscan Vase)*.[b] —Marc. Capell. L. ii. 43. Hemsterhus. ad Lucian. Tim.

[b] Because the inundation of the Nile happened whilst the Sun was in Leo, the Priests, says Horapollo, (i. 21.) gave the form of a Lion to the mouths and stops of consecrated fountains, whence also from analogy between this animal and the sun, (because the only animal, *as they thought*, which saw at its birth,) lions were placed under the throne of Horus or the Sun.—Id. i. 17. Plut. Symp. Q. i. 4, 9, 5.

Surveyors. Staff with knobs, rule and plan. Tomb of one.—Boiss. iii. pl. 115.

Swallow. By its rapid flight, emblem of Isis seeking Osiris; carrying the serpent *Thebanasser* singularly crowned upon its head;—with a female head, but without the serpent.—Cayl. Rec. iii. pl. 11. n. 1.

Swan. Egyptian emblem of Musick and Musicians. Mercury making a figure, of which the body and neck resemble a swan, and the head, that of a girl, veiled behind. He is breaking the egg, from which was born Helen, and giving her a human form. See Leda, Nemesis.—Hor-Apollo. G. Stosch.

Syrinx. Symbol of Pan. Square not round tubes.—Burney, Mus. i. pl. iv. f. 6.

Table. The stands, commonly three legs of animals, united. Sales by Auction denoted by a Table, and spear at the foot of it, occur.—Consul. Coins.

Tablets. For Letters (Codicilli) square form with small brim.—Mon. Ined. 102, 149.

Tages. A winged Genius, a child leaning upon a shepherd's crook, between two serpents rising against him (typifying the aruspicial art), conversing with a woman, the nymyh *Bigoe*.—Winckelm.

Tail. The distinction of Fauns from Sileni and Satyrs.

Telegonus. A naked figure, seated upon the trunk of a tree, holding a serpent and staff.—G. Stosch.

Telemachus. He and Pisistratus conversing with Helen and two of her women.—Mon. Ant. Winck. n. 160.

Telephus. Achilles scraping the rust of his spear into his wound;—Telephus, a horse and groom; giving his hand to Augè his mother: above, a sword and buckler.—Stosch. Mon. Ant. n. 72. 122. His birth. Id. 71. Pitt. d'Ercolan. i. pl. 6.

Telesphorus. A boy or youth draped as in a sack, and hooded, no arms apparent, with Esculapius, Hygeia, or Hercules, to show, that strength cannot exist without health;—seated very singular.—C. G. &c. Cayl. Rec. iii. pl. 44.

Tempestas. (Hiems,) winged figure with two torches.—Vatic. Virgil.

Termes. A human head, hair striated, bound with a fillet, and turned up in a roll before, beard straight and pointed; string of beads hanging from each ear, a round spot on the shoulder. Some of the heads have butterfly wings, but with or without, all resemble each other, and stand upon a pyramidal boundary, on purpose, it was said, that he should not change his place.—M. Enc.

Terpsichore. Crowned with laurel, holding a lyre or flute; drapery very fine.—G. Stosch, pl. 7. n. 45. Mus. Flor. ii. pl. 7, &c.

Teucer. Always known by his bow, a present of Apollo, (Hom. Il.) as an archer, kneeling;—with Ajax defending themselves upon the ships; —Ajax protecting him wounded and falling.—G. Stosch. Mus. Flor. ii. pl. 27. n. 5. Goltz, Græc. Tab. xix. n. 8.

Thalia. A plough, comic mask, shepherd's crook, sandals, thyrsus, termes of Priapus.—G. Stosch.

Themis. Bringing ambrosia to Apollo; a small figure holding a dish, the god supporting his lyre upon her head; seated upon a rock before the tripod;—four figures, one a female seated upon a rock, with her head on her hand, seemingly asleep; two last dubious, whether Themis or the Pythia.—See Eurip. Iphig. v. 1259. 1271. C.

Thensa. Badge of the consecration of an Empress.—C.

Thermæ of the nymphs. Minerva ordered the nymphs near Hymera to produce baths to refresh Hercules. This appears upon coins. (1.) Hercules. *Rev.* Three Nymphs producing these baths. (2.) A Quadriga, in it a man, presumed to be Ergoteles, holding the reins in one hand; in the other, a staff, with a Victory above: *Rev.* a nymph holding a pa-

tera, raised upon a brazier. Behind her, Hercules in a bath, a lion stooping and pouring water upon his shoulders.—C. Enc.

THESEUS. Discovery to his father;—punishing the robber Sciron. Theseus has only the Chlamys, and traveller's hat, slung behind; Pirithous his comrade wears it;—prisoner with Aidoneus;—Hercules releasing him from prison;—head in a lion's skin; right foot upon a buckler, lifting the stone, where his father had concealed his sword and shoe;—with the minotaur dead at the entry of the labyrinth;—combat with the centaur who has the fore legs of a man; the helmet under the centaur, and the buckler at the feet of Theseus show the subject;—the same, but the centaur with horse's legs, and Theseus with buckler, helmet and sword;—kneeling before him, the body of Phæa or Laia, wife of Crommyon, whom he had killed with his club;—holding the wounded Amazon;—Helen carried off by him and Pirithous;—pursuing Antiope on horseback, her buckler fallen;—the same, he with a shield, held against the ground, she with a spear tendering her *bipennis* in token of submission, below a palm;—Minotaur dead, Ariadne with him, one boy preserved, kissing his hand, another his leg. —G. M. Mon. Ant. 96, 97, 134. G. Stosch. Venuto. Coll. Ant. pl. 55. Beger. Thes. Palat. p. 61. Mus. Flor. T. ii. pl. 39. n. 1. Bellori. Sepolch. Ant. f. 97. Pitt d'Ercolan.

THETIS. Naked to the legs, holding an oar, supported by a Triton, scarcely inferior to the Medicean Venus, and older than the Antonines;—Marriage to Peleus;—with two Nymphs, bringing the arms made by Vulcan, to Achilles;—same carrying the sword, near her the arms, attached to a column;—at his feet, the buckler, charged with Medusa's head, Tritons and Nereids, riding on sea-horses;—same, Achilles supporting the shield upright;—seated consoling Achilles, who has one arm elevated, the other upon his hip.—M. Mon. Ined. n. 207. Winck. art. iii. c. 1. Mon. Ant. n. 110, 111. 131. G. Stosch. Iliac. Table, &c.

THOAS. Leading Orestes and Pylades in chains.—Enc.

THUNDERBOLT. Symbol of Sovereign Power. That of Jupiter is formed in two ways: one, a kind of fire brand, blazing at both ends; the other, pointed at both ends, and armed with arrows. Nearly all deities hold it; but with one of Egypt, because it never lightens there, it betrays a Roman æra. When in the hands of a figure, or on the side, or below a bust, not that of an emperor, it denotes the head of *Vejovis, i. e.* Jupiter fulminans, for there are some emperors who were flattered by having the thunderbolt put in their hands, as if they were Jupiters.—G. M. &c. Goltz, Græc. pl. 61. Stosch, p. 51. n. 116. p. 234. n. 1459. Demst. Etur. pl. 3. Stosch, Cl. i. n. 112. Cayl. Rec. iii. 157. et. al.

THYRSUS. Adorned with bandelets;—skin bottles hanging to it; at each end a fir strobilus;—a tambourin with bells attached;—symbol of Bacchants:—Bacchus; peaceable life, and tragedy, because under the protection of Bacchus; attached to the bolster of a bed, they mean the nuptial bed of a new married couple, for they were called wedding branches. —M. G. C. Pier. grav. Pal. Roy. i. 244. B. rel. vill. Borghes. Eustath. Il. Z. 269. i. 50. Etym. Magn. Θυρσος.

TIARA. A Ceres wears one at the Villa Albani.

TIBER. An old man laurelled, demi-supine, holding a *cornucopia*, and leaning upon a wolf, with Romulus and Remus.—M. Capitol. Montf. &c.

TIGRIS. With the Euphrates, Trajan stands between them.—C. of Trajan.

TIME. Saturn symbol of it. Old man, scythe, &c.

TIRESIAS. A Hermes: his dress covered with a kind of net.—M. Capitol.

TITANS. Distinguished from Tritons by terminating in tails of serpents,

(not of fish) because they issued from the earth, like reptiles;—fighting with a club;—hurling a stone, with a round buckler and lion's skin; —Jupiter darting thunder against them;—the same, the god in a Quadriga;—Neptune on horseback, the Titan Polybotes knocked down;—young Mars fighting against them; —Minerva combating the Titan Enceladus; Minerva *Hippia* and Hercules combating them; one holding a stone and knocked down by Hercules;—the latter with club, shield, bow, arrows, combating a winged Titan;—or simply fighting one.—G. Stosch. Gorl. Dactyl. p. 11. n. 489. Numb. Imp. p. 206.

TITYRI. Followers of the Bacchic troop; form, wholly human, slightly covered with beast-skins, in dancing attitude; playing flutes, and pressing the *scabillum;* which see.—M. Enc. Montf.

TONGUE. Lolling out of a lion's head. Symbol of contempt.—C. Gr. See Liv. vii. 9. Aul. Gell. ix. 3.

TORCH. Symbol of Diana, Hecate, and Love;—*elevated* of the rising, *inverted* of the setting sun;—on tombs, of Death.—M. C. G.

TORTOISE. Symbol of Mercury, Silence, Venus, and Esculapius. In Stosch, besides these gods, a Jupiter, supposed a particular one, as the tortoise is the emblem of Peloponnesus, holds one;—also Æschylus, killed by an eagle letting one fall on his head. He was a hard drinker, and holds a cup to his mouth.—G. Stosch. Spence's Polymet. Dial. viii. 107.

TOYS. Small leaden deities, sacrificial instruments, altars, formed the *Lararium puerile,* for toys, upon the principle of the French *petits bons Dieux.* Boxes of them have been found.—Cayl. Rec. iii. 168.

TRANQUILLITY. Bark with a sail, man at the helm.—M. Montf. ii. p. i. 3. 2.

TRAP. A Love caught in one by the foot amidst rocks, weeping; another Love looking at him.—G. Mus. Flor. i. pl. 18. Stosch.

TRIDENT. Symbol of Neptune; on coins of sea towns.

TRIPOD. Symbol of Apollo; one carried off by Hercules, from the temple at Delphos;—entwined by a serpent; —*Tripod* of *Bacchus,* a drinking vessel with triangular feet. In Stosch is one charged with a cup and two long vases. ["*Pocula cum cyatho duo.*" Hor.] Tripod with a crow and dolphin, symbol of the *Quindecimviri,* or guardians of the Sybilline oracles, preserved at the foot of the statue of the Sybilline Apollo, to whom the raven was consecrated. The dolphin was the ensign in the ceremonies of the Quindecimviri. —M. C. G. Cayl. Rec. ii. 161. Gori. Mus. Etrusc. i. 199. n. 5. Bartol. admir. pl. 28. Rom. coins.

TRIPTOLEMUS. Known by his foot upon a dragon, guiding a plough; —in a car, drawn by winged serpents; sowing corn; holding wheat-ears, or a spear, mark of the worship rendered to him; Ceres with him.—G. Stosch. § 5. n. 239, seq. Thes. Brandenb. T. ii. 289. Spanh. ad. Callim. p. 767.

TROCHUS. A hoop of bronze with bells, rings, pins, &c. for a game or sportive exercise. Fauns hold it. In Stosch is a youth naked trundling it, with a crooked instrument, called *clavis,* in form a solid racquet. —G. &c. Cayl. Rec. i. 202. pl. 28. iii. pl. 64. Winck. Mon. ant. 195, 196. Stosch, Cl. v. n. 2 Mercurial. art. Gymm. l. 3, 8. p. 218. et. al.

TROPHIES. At first only a trunk of a tree, drest up with armour, appears upon coins, &c. singly, and carried by Mars, Victory, Romulus, Trajan, &c. On the Trajan column are magnificent trophies, and they are both types of coins, and subjects of bas-reliefs. Naval trophies appear upon the prow of a ship, or a small bark.—C. M. G. Stosch. B. rel. Capitol. Medall. M. Aur. Caracall. C. of Agathocles, Phil. of Macedon, Alexander, and Roman coins.

Trowsers. Long, full of plaits, designate on Greek monuments all Barbarians; also Gauls.—Traj. Col. m. g. &c.

Trumpet. Figures fighting to the sound of a lituus and two trumpets.—g. Stosch.

Truncheon. A sort of Parazonium, upon coins of Galba, Titus, Domitian, Vespasian, &c. borne by an armed Rome, &c.—Enc.

Trundling hoops. A Love is so engaged in Montfaucon.—V. i. p. i. b. 3. c. 23.

Tuccia. Carrying water in a sieve, occurs in Stosch.—Caus. Gem. cxxii. &c.

Tumblers. A man naked, helmeted, with a girdle, holding a spear in a menacing attitude, and prepared to leap over two javelins, planted in the ground, with the point in the air;—this was a military exercise for passing ditches;—a figure carrying a *Tonnelet*, like the modern French tumblers.—Cayl. Rec. iii. 133.

Tunicks. With long straight sleeves distinguish all Phrygian and theatrical figures; down to the heels, among the Greeks, an attribute of royalty.—Enc.

Tydeus. Wounded, drawing the javelin, from his right leg, with his name in Etruscan ꟼTVT.[c] — g. Stosch.

Tyllinus. A Brescian god. Le Rossi has published an *iron* statue of him, head laurelled, right foot upon a skull, in the left hand an iron spear, terminated at top by an open hand, upon which was, between the forefinger and thumb, an egg, which a serpent, twisted in his hand, has just bitten.—Memoire Bresciane.

Tympanum. Used in the feasts of Bacchus and Cybele.

Typhis. Pilot of the Argonauts; assisted by Pallas, managing the sail of the Argo.—B. rel. Vill. Albani.

Typhon.—Typhæus. Giant combating with Diana, in the form of a stag. See *Egyptian Sculpture*.—g. Stosch. Diss. Acad. Corton. vi. p. 181.

Tyrrhenian sailors. These transformed by Bacchus into dolphins;—dolphins with bearded human heads. —g. Stosch. Apollod. L. 3. c. 5.

Ulysses. Always known by his egg-formed cap without brims, the *Fez* (see Clarke, vii. 186.) still worn by the seamen of the Levant, and allusive to the long voyage described in the Odyssey. (See Plin. xxv. 36. Eustath. Od. A. p. 1399.) Figures are numerous;—presenting to Polyphemus a cap, full of wine, resembling a wooden bowl, probably the *κισσυβιον* of Homer, made of ivy;—escaping from Polyphemus, under the ram's belly;—the *Necromanteia*, or conference with the diviner Tiresias;—bust with the bonnet;—same, with the spear and buckler, which according to Lycophron (Cassandr. v. 658.) should have had a dolphin on it;—seated on a chair, leaning his head upon his hand, Calypso standing near him;—same seated upon a rock, without Calypso (See Od. E. v. 251. seq.);—building a ship in Calypso's isle; foot upon the prow; in one hand a hammer, in the other an *aplustre*;—carrying off the skin, inclosing the winds, given by Æolus, (Od. K. v. 19.);—reproaching his companions for opening the skin and thus causing a storm, one hand holding the skin, the other gesticulating; expression and attitude admirable;—tied to the mast, listening to the Syrens; ship with the *Cheniscus* or goose's neck, and six rowers;—returned to Ithaca, the right hand in a gesture of astonishment, (See Od. Y. v. 250.) ;—*without the bonnet*, talking with Eumenes, who has a shepherd's crook (Od. Ξ. v. 37. seq.);—recognised by his dog (Od.

[c] This gem, which is of the highest perfection in Etruscan sculpture, Winckelman thinks the most ancient monument of Art in general. Visconti presumes, that Tydeus upon this gem is being rubbed with a strigil, as usual in expiations: for having killed, by mistake, his son Menalippus in hunting, he was obliged to expiate this involuntary crime by lustration. The same figure in the same attitude occurs upon an Etruscan vase of C. Caylus (T. ii. pl. 37.) where is painted a lustration. These are perhaps copies of the famous *Apossiomenos* (rubbing himself) of Policletus, mentioned by Pliny, which was a statue of Tydeus purifying himself.

P. v. 301.) ;—discovered by his nurse Euryclea, through the scar in his leg, putting his finger on his mouth, to command her secresy; Helen washing his feet when he entered, disguised as a mendicant, into Troy, and was known to her only (Od. Δ. v. 252.) ;—killing the suitors of Penelope, with the bow, and sword, one dead at his feet, head turned to be on his guard against others[d].—Ulysses, covered by Ajax with his shield, who also hurls a stone against the Trojans. Ulysses and Telemachus conversing.—Mon. Ant. Ined. n. 153, 155, 156, 157, 161. Paciaudi Mon. Peloponn. Pars 2. Vaill. Num. fam. Monil. 4. G. Stosch.

UMBRELLA. Carried by a Love, mounted on a dolphin. Tomb. Marr. of Thetis.

UNGARIA. Female helmeted; draped in a simple tunick, untied on the left arm, holding a *Bipennis.*—B. rel. Capitol.

ΥΠΟϹΓΑΤΡΙΑ. Sub-priestess, holding the vessel which received the blood of the victim, killed by the Priestess. —Cayl. ii. 154.

ΥΠΟΘΥΜΙΑΔΕΣ. Garlands, which passed round the neck, and over the breast; carried by Loves, Sileni, &c. —Gori, Mus. Etrusc. i. 45. n. i.

URANIA. Crowned with stars; a crescent, globe, star, baguette; the training tunick *(ortostadios)* and large girdle, like tragick actors.—Pitt. d' Ercolan. M. &c.

VALOUR. *Virtus*, a female helmeted, in one hand a spear, in the other a *Parazonium.*—C.

VAN. Mystick symbol of Bacchus, also a cradle, the Athenians placing their children in one, after birth, upon a golden serpent, because the child of Osiris and Isis, and the serpent, which they joined to it, passed from Egypt to Sais; and the Van alluded to the gifts of Ceres, which superseded acorns, the first human food; we have the infant Bacchus carried by a Satyr, in a cradle of the form of a boat, the Σκαφη, very different from the *Mystick Van*, round and covered. Both were made of basket-work. The *Cistophori* of the mysteries of Bacchus bear the former: the *Lycnophori* and *Scaphephori* of those of Ceres, the other.—B. rel. Mon. Antich. n. 53.

VASES. Ceres holds one in token of the abundance she had poured upon the earth.—Drinking one, symbolick of Bacchus and Hercules Bibax. With palms. (See CHAP. viii.)—G. Stosch. Altar at the Capitol, &c.

VEIL. Semée of stars, symbol of Juno. See AURORA,—NIGHT,—SACRIFICES. Only a mark of consecration on imperial coins;—also of Saturn;—symbolick of a Priest, Bride, and deified person; as the αγρωνον, or net over the shoulders, worn by Isis, persons celebrating the orgies of Bacchus, Tiresias, and Diviners; formed by the Toga over the head, indicating that the person bore the Pontificate, or Augurship. Like a close curtain on monuments, it shows that the action passed in the interior of the edifice.—Enc. C. M.

VERTUMNUS. A young man, crowned with different herbs; only half draped; holding some fruit, and a crown of abundance.—Enc.

VESTA. *(Mother of Saturn)* holding a tambourin, to denote the earth, which contains the winds in its bowels;—sitting or standing, holding the *Palladium, capeduncula*, crown of Abundance, spear, erect or transverse, patera, lighted torch.—C. Vaill. Num. Præst. i. 119. Spanh. de Vest. et Prytanibus, 353.

VESTALS. Women amply draped, with the head hooded, have been called Vestals; but Winckelman rejects the idea, and limits the distinction to a *mitra*, as he calls a head girt with a large band, which descends upon the shoulders; or what he also calls the mitra, with a singular veil, denomi-

[d] The Mythology of the ancients commences with the union of Heaven and Earth, and ends with the return of Ulysses to Ithaca. So Proclus (in Photii Bibl. p. 982. l. 43.) All this period is called the Mythic circle, or course of the whole fable.

nated the *suffibulum*; better described as a round skull-cap, turned up before and behind, with two lappets, on each side, hanging behind the ears; or else with a plain skull-cap, in perpendicular ridges, and a short bag behind. To these must be added the prætexta, and the white linen tunick, mentioned by Dionysius Halicar. L. vi.—M. &c. Winck. Art. iv. 5.

VICTIM. The *dorsalis infula*, or long broad girth, hanging down from the back, and a festoon around the neck, distinguish victims.—M. Enc.

VICTORS (in the Games.) A fillet round the head, and palm in the hand; fillet sometimes carried.—Enc.

VIRTUE. A female holding a palm, in the Labours of Hercules.—Vase, Vill. Albani.

VIXIT. Upon the tomb of M. Plaut. Silvanus, Consul with Augustus, is *Vixit* ann. ix. Wright has thought the inscription erroneous, but Winckelman has proved, that it was common to reckon, as the years in which they lived, those only passed in rural retirement.—Winck. Art. vi. 4.

VOLUPTAS. Enthroned, like a Queen, the Virtues at her feet. Enc.

VOTIVE TABLETS, FEET, &c. Upon recovery of health, figures of the members cured were suspended in temples. They are common in Musea, where also occur copper tablets, inscribed with all the cures presumed to have been effected by Esculapius. Soldiers, before going to war, suspended a votive tablet at the gate by which they went out; and at their return hung up another, to show the performance of the vow. The ancients adorned their temples with these votive tablets, sometimes with a shipwreck, if they had escaped it (Juv. 14.), and they are called *Ex Votos*, because they commonly end with V. P. *Votum posuit*, and similar sigles. Bronze animals also occur, hung up in temples, or placed before the statues of gods, *ex votos*, for the safety of domestick animals. The term *ædicula*, sometimes meant the representation of a temple, hung up as an *ex voto*, in the temples of the Gods, especially in that of Diana of Ephesus. The old Gauls, and therefore probably the Britons, suspended wooden or woollen members of the body in the highways to be cured of diseases; and similar figures, as well as those of sick animals, were suspended in churches in subsequent æras.—Cayl. Rec. ii. pl. 92. Montf. &c. Ducange, *v.* Pedes Linei.

WALKING-STICK. WALLET. Attributes of Philosophers, especially Cynicks.

WARTS. See FAUNS.

WEAZLE. Symbol of Jupiter, unless there is an allusion to Galanthis, slave of Alcmena.—Vill. Albani.

WEEK. The several days, distinguished by the several gods, whose names they bear, appear in a boat, or with the signs of the zodiack.—Montf. Suppl. i. b. 1. c. 7.

WHEAT-EARS. CROWNS, GARLANDS OF. In the hands of statues and upon coins, show the concern which a Sovereign took to provision a town, or simply the fertility of the country. Also a symbol of Apollo. Upon gems one or more wheat-ears are the symbols of a marriage by confarreation. A crown of wheat-ears is also a sacerdotal costume of the brothers Arvales. Ceres has a wheaten garland, and wheat-ears are otherwise a symbol of her. Hope holds wheat-ears and poppies, which likewise issue from a bee-hive.—Macrob. Saturnal. i. c. 23. Boiss. T. ii. pl. 130.

WHEEL. Symbol of Fortune, Nemesis, which see.—Amm. Marc. xiv. c. 11.

WHIP. Borne by Bellona, Jupiter, Furies, the Sun, Osiris, Mars *two*, one (of leather strung with the ancle bones of kids), the Galli or Priests of Cybele; one of Diana Taurica, referring to the flagellation of the young Lacedæmonians before the altar of Diana.—Stosch. Cl. ii. n. 310. Winck. Mon. Ined. n. 7, &c.

WINDS. Young men, with one hand on the back of the head, blowing out of a shell; cloak floating like a flag; —sometimes over the cars of the

Sun and Moon ;—Genii with extended wings; blowing with a straight trumpet or horn ;—cold winds, like barbarians with beards ;—sometimes two horns almost straight and parallel above the forehead ;—a gaping mouth appertains to all winds.—M. Alb. Capit. Mon. Antich. n. 43. Bellori Luc. p. 2. tab. 9. Montf.

WINTER. A woman, head covered with part of her robe; draped Genius holding a hare, because hunting is the sole employment of the season ;—Winter draped, carrying a hare with a bird, and drawing a wild boar. See SEASONS.—Tomb near Athens. Bas rel. Vill. Alb. marr. of Peleus and Thetis.

WOODEN FIGURES. Many in cabinets, Egyptian; gilt, or terminating in the manner of mummies.—Winck. Art.

ZODIACK.[e] With all its signs, the Sun and Moon in the centre, as in a coin of Severus, shows the happy constellation of Princes, and the conservation of all the members of the state, which the Prince sustains as the Zodiack does the stars. In the midst of the twelve signs a head of Jupiter Serapis ;—Apollo mounting a quadriga ;—Jupiter, seated between Venus, Cupid, and Mercury ;—Pan, because the harmony of the Universe was regulated by his flute ;—a Faun seated, playing before an altar, two distinct borders around, one with the twelve signs, the interior with the attributes of different deities.—Medusa's head ;—wolf suckling Romulus and Remus.—Aquarius is, 1, represented by Ganymede with a vase, carried off by an Eagle; 2, by a seated figure, pouring out water, behind it a crescent and two stars: from which gem, Manilius (L. 4. v. 259) deduces the invention of *Jets d'eau*. *Virgo* carries a wheat ear; or a balance; or the attributes of Peace, an olive-branch and caduceus; or she is a girl with a licornis or unicorn, because it was supposed that it could not be captured but by a virgin. The ancient Sculptors, in order to show the month, when an action passed, placed the Zodiack with the Sun, in the sign of that month.—G. Stosch. Venuti Diss. Acad. Corton. v. 75. Mon. Ined. n. 43, 110. Mariette Pierr. grav. ii. pl. 45. Mus. Flor. ii. pl. 88. n. 3. Montf. Suppl. i. p. 41. ed. Humphreys.

ZONE. Double, the famous Cestus of Venus. Mars Gradivus has always a kind of girdle, floating round the body, supposed to show that, though he was naked, it served him instead of armour; and is explained by a synonimous meaning of ζωνεσθαι and οπλιζεσθαι to arm. Eustath. Il. λ. 827. Pausan. ix. 143, 146.

Before entering on the subject of ancient Portraits, it is necessary to make a few remarks. The authenticity of them is of course the chief concern; and here it can only be said, that they are such as the Ancients received for

[e] The signs originated with the Egyptians (Macrob. Schmidt), though the jealous Greeks laid claim to the invention. The Ram was assimilated to Jupiter Ammon; the Bull to Apis; Gemini to the inseparable brothers, Horus and Harpocrates, who became Castor and Pollux; Cancer to Anubis, who was changed to Mercury by the Greeks and Romans; Leo to Osiris, emblem of the Sun; Virgo to Isis, converted into Ceres; Libra did not exist in the Egyptian Zodiack, and its place was occupied by the claws of the Scorpion; Scorpio was consecrated to Typhon, and became the Greek Mars; Sagittary was made Hercules, the conqueror of giants, according to Macrobius (i. 20.): Capricorn was Mendes, the Egyptian Pan; Aquarius, Canopus; Pisces, Nephtis, the Greek Venus. The ram was an animal consecrated to the Egyptian Neitha, a goddess who presided over the upper hemisphere, whence Aries was dedicated to her. Cancer was the crab who stung Hercules in the foot, to prevent his killing the Hydra, and transformed by Juno, after he had trodden it to death, to the Zodiack. Capricorn was either the Amelthæan goat, or Pan, who metamorphosed himself, through fear of the giant Typhon, into a goat in the upper part, and a fish in the lower; which so surprised Jupiter, that he transported him into the sky; Leo is the Nemean lion; Sagittary is, according to some, the Centaur Chiron; according to others Crocus, whom the Muses requested, after death, to be placed among the signs. Scorpio is that insect whom Jupiter thus honoured after its battle with Orion; Pisces are the fish which carried on their backs Venus and Cupid, when they fled from Typhon, (See Ov. Fast.) The Bull, the oldest sign, is taken from deep Oriental Mythology. Aquarius is Ganymede, thus elevated by Jupiter.—Enc.

likenesses. Most of those, which belong to celebrated Greeks, with the names inscribed, have been found at Rome or Tivoli; and no question can be made of those, also inscribed, which occur on *genuine coins.* Mistakes have, however, ensued of considerable import. It was customary on most of the Greek coins to put the head and name of the Archon from whom the year was denominated, and also in gems, for the sculptors to engrave their names. Through ignorance of these practices, a portrait of Socrates, a Magistrate, has been made that of the Philosopher; and gems, executed by Aspasius and Solon, pronounced heads of the celebrated mistress of Pericles and the Athenian Legislator. The heads given in ancient manuscripts are fanciful; and others have been falsely inscribed.[f] As, however, there is a conventional agreement, with regard to certain portraits, the names and best authorities shall here be given from Mongez; because reliance cannot be universally placed upon Fulvio Ursini, the usual reference on the subject. This list is limited to persons of historical eminence, by the French antiquary, because no others form an interesting composition for Artists.

The method of discovering to whom unknown heads belong, is by comparing them with coins and other monuments.

I. Greek Historical Heads.

Meleager. Mus. Flor. i. t. 32. n. 1.
Ulysses. Winck. Mon. Ant. Ined. n. 153.
Diomedes. Ibid.
Homer. Mus. Capitol. i. pl. 54. Pliny says (35. 8.) that Asinius Pollio invented these portraits.
Thales. Mus. Flor. Gem. i. pl. 49. n. 1.
Pittacus. Fulv. Ursin. n. 111. genuine, because taken from a coin of Mitylene.
Bias. Mus. Pio-Clem. t. vi. 23.
Chilon. Winck. Mon. Ined. n. 165.
Lycurgus. Mus. Pio-Clem. Stat. iii. 13. perfectly resembles the head on the coins of Lacedæmon. See Haym. Tesoro Britann. i. 125. and Frœlich, Elem. rei numm. tab. 21. n. 11.
Sappho. Fulv. Ursin. pl. 129, from a coin of Mitylene.
Eschylus. Mon. Ant. Ined. n. 167.
Sophocles. Mus. Pio-Clem. and Fulv. Ursin. (comformable) pl. 186.
Miltiades. Fulv. Ursin. (correct.)
Pericles. Mus. Pio-Clem. t. vi. pl. 29.
Euripides. Mon. Ant. Ined. n. 168.
Herodotus. Mus Pio-Clem. vi. p. 32.
Thucydides. Id.
Socrates. Beger Mus. Brandenb. pl. xiv. n. 3, 4. Fulv. Ursin. pl. 51.
Lysias. Mus. Capit. pl. 63, 64.
Hippocrates. Fulv. Ursin. pl. 71. from a coin of Cos.
Alcibiades. Mus. Pio-Clem. vi. 31.
Aspasia. Id. vi. p. 30.
Antisthenes. Id. vi. pl. 35.
Xenophon. Mon. Ant. Ined. n. 171.
Plato. Bronzi d'Ercolano, i. 103.
Aristophanes. Fulv. Ursin. 34. from the Florentine Gallery.
Diogenes. Mon. Ant. Ined. n. 173.
Isocrates. Fulv. Ursin. pl. 54, from the Florentine collection.
Demosthenes. Bronzi d'Ercolan. i. p. 53. The hacknied Florentine Bust is not a Demosthenes.
Solon. An inscribed Bust. Mus. Flor.
Eschines. Mus. Pio-Clem. vi. 36.
Zeno. Bronz. d'Ercolan. v. p. 67.
Theophrastus. Fulv. Ursin. (correct.)
Menander. Id. (correct.)
Posidippus. Id. and Gronov. Thes. ii. 100.
Moschion. Id. (correct.)
Alexander. Winck. Mon. Ined. n. 175. Peller. Med. des Rois, pl. ii.
Epicurus. Bronz. d'Ercolan. v. 81. Mus. Capitol. i. p. 12.
Metrodorus. Mus. Capit. i. 12.
Hermarchus. Bronzi. d'Ercol. v. 72.
Carneades. Mus. Pio-Clem. vi. p. 51.
Lysimachus. Mus. Flor. Gem. i. pl. 25.
Posidonius. Fulv. Ursin. (correct.)
Asclepiades. Mus. Capit. i. pl. 3.

[f] Rec. d'Antiq. p. 6, which contains engraved copies of the portraits; but to judge of a cast in the author's possession, of the dying Alexander (query? Hephæstion), the resemblance is not well preserved.

Epaphroditus. Boiss. Fulv. Ursin.
Aristides. (Sophist.) Mus. Capit. i. pl. 18.
Marcus Modius Asiaticus. Cayl. Rec. vi. pl. xlii.

II. Roman Historical Heads.

Numa. Mus. Corton. pl. 72.
Brutus (the elder). Coins of the Servilia family, different from each other.
Scipio Africanus. Remarkable for the baldness, and scar in the form of a cross, on the right side of the scull. Winckelman (Mon. Ant. n. 176) thinks, that it appertains to the *Junior* Africanus; but Carlo Fea, in his notes upon Winckelman's Art. (L. vi. c. 5. § 9.) ascribes it to the *elder*.
Terence. Fulv. Ursin. (dubious).
Marius. Fulv. Ursin. No real portrait known.
Sylla. Bronz. d'Ercolan. v. 147.
Pompey. Mariette Pierr. grav. ii. xlii.
Cicero. A correct likeness is given in the Vignette at the end of this Chapter, p. 227. The pretended *Mecenas* in Mariette, tom ii. pl. xx. is a Cicero. None of the coins except those of Magnesia in Lydia (where the nose is straight, not aquiline) are correct in the portrait. (See Lambecius Bibl. Cæs. Vindob. t. ii. p. 726, and Liebe Goth. Num. c. 5. n. 21.) Winckelman disproves the test of the vetch on the nose (Art. vi. c. 5.) from Pliny's saying (18. 3.) that the Fabii, Lentuli, and *Ciceros* were so denominated from a successful cultivation of that pulse.
Titus Livy. Mariette, ii. pl. xlvi. Gronov. Thes. t. iii. (both uncertain.)
Marcus Antonius. Mus. Flor. Gem. i. pl. 42. n. 12.
Lepidus. Bronz. d'Ercolan. v. 151.
Julius Cæsar. Mariette, ii. pl. xix. The colossal bust of the Farnese palace, the fine Pio-Clementine bust, and the *statue* (not *bust*) of the Capitol, are genuine. Upon the sides of the gem (now belonging to the Emperor of Russia) is a star, and lituus. The former, I believe, is intended for the planet Venus, from which goddess he claimed descent.
Marcus Junius Brutus. Mus. Flor. Gem. pl. i. n. 9.
Virgil (with a mask before him, of which see Liceti Gem. Antiq. c. 118. Gronovius and Gori). Mus. Flor. Gem. i. pl. 43. n. 7, but dubious.
Augustus. Mariette, ii. pl. xxii. Two statues at the Capitol; both these and busts common.
Mecenas. See Cicero.
Marcus Agrippa. Mus. Flor. Gem. i. pl. 2. n. 7.
Livia. Mariette, tom. ii. pl. xxv. Statue Mus. Pio-Clem.
Julia (dau. of Augustus). Id. t. ii. pl. lvi.
Tiberius. Id. ii. xxvi. Statues and busts. Mus. Pio-Clem. &c.
Germanicus. Mus. Flor. Gem. i. tab. 4. n. 7. Gem. ii. tab. 9. n. 1. Fine head at the Capitol.
Agrippina, the Elder. Bronz. d'Ercolan. t. v. 189. Bust at the Capitol; two fine seated figures in the Farnese palace, and the Florentine Museum.
Claudius. Mariette, ii. pl. xxxi. Busts at the Capitol, Florent. Pio-Clem. Museums, and Montfaucon.
Agrippina (the younger). Mus. Flor. Gem. i. pl. 5. n. 7. A fine bust at the Capitol; and statues at Naples, and the Vill. Albani.
Britannicus. Mus. Flor. Gem. i. pl. 5. n. 6. His statue, as a Bacchus, the same as on Greek coins, was possessed by the Chevalier Azara. A head fitted to a statue in the French Museum.
Nero. Very rare. His head young at the Capitol; another, Mariette, ii. pl. xxxii. Other heads at the palaces Ruspoli and Borghesè. Statues in the Pio-Clement. and Fr. Museums.
Seneca. Only pretended portraits.
Galba. Mariette, ii. pl. xxxiii. Very rare. Busts at the Capitol; and (once at least) at the Fr. Museum.
Otho. Mus. Flor. Gem. i. pl. 6. n. 4. Busts at the Capitol, Vill. Albani, Flor. and Fr. Museums.
Vitellius. Mus. Flor. Gem. i. pl. 6.

n. 4. Busts very rare. One at the Capitol, another Flor. Museum.

VESPASIAN. Mus. Flor. Gem. i. pl. 6. n. 6. Bust at the Capitol.

TITUS. Mus. Flor. Gem. i. pl. 6. n. 7. Busts at the Capitol, Florence, Villa Albani, Pio-Clementine, and French Musea.

JULIA (dau. of Titus). Mus. Flor. Gem. i. pl. 6. n. 8. Statue at the Capitol.

DOMITIAN. Mus. Flor. Gem. i. pl. 10. n. 2. Busts at the Capitol; Giustiniani palace; Statues at the Villa Aldobrandini, and Fr. Museum.

NERVA. Mus. Flor. Gem. i. pl. 8. Busts at the Capitol, Flor. Pio-Clem. and Fr. Musea.

TRAJAN. Mariette, t. ii. pl. xxxv. Heads and busts frequent.

PLOTINA. Mariette, t. ii. pl. xxxvi. Heads at the Capitol, Florentine, and Pio-Clementine Museums.

HADRIAN. Mariette, ii. pl. xxxviii. Statues and busts frequent.

ANTINOUS. Mus. Flor. Gem. i. pl. x. n. 12. Statues common.

SABINA. Mariette, ii. pl. xxxix. Bust in the Pio-Clem. Museum.

AELIUS. Mariette, ii. pl. xl. Busts at the Capitol and Fr. Museum.

ANTONINUS. Mariette, ii. pl. xli. Marbles common.

FAUSTINA, the Mother. Mariette, ii. pl. xlii. Marbles common. Her heads are distinguished from her daughter's by her hair being tied on the top of her head; that of her daughter's behind the head.

MARCUS AURELIUS. Mus. Flor. Gem. i. pl. 14. n. 7. Marbles frequent.

FAUSTINA, the Younger. Mariette, ii. ul. lxxx. Bust at the Capitol.

VERUS, or LUCIUS VERUS. Pierr. grav. Pal. Roy. ii. pl. xliii. Portraits the most common of all the Emperors.

COMMODUS. Pierr. grav. Pal. Roy. t. ii. pl. lxiv. Portraits very rare. Heads at the Farnesè palace, Pio-Clementine, and (if not removed) the French Museum. The pretended Belvidere *Hercules Commodus* is a Hercules, carrying either the little Ajax, son of Telamon, or his son Telephus. The Commodus *Gladiator*, at the Farnesè palace, is Atreus, assassin of the son of Thyestes.

PERTINAX. Pierr. grav. Pal. Roy. ii. pl. xlv. Portraits exceedingly rare. Busts at the Capitol and Florence; head on a modern Bust, Pio-Clementine.

SEPTIMIUS SEVERUS. Mus. Flor. Gem. i. pl. 15 n. 9 Marbles common.

CARACALLA. Pierr. grav. Pal. Roy. ii. pl. xlvi. Portraits common. A ridiculous imitator of Alexander; his head appears at Rome, *adossée* with that of Alexander.

GETA. Mus. Flor. Gem i. pl. 15. n. 12. Bust at the Capitol, perhaps unique.

ELAGABALUS. Mus. Flor. Gem. i. pl. 16. n. 4. Portraits very rare. Bust at the Capitol.

ALEXANDER SEVERUS. Pierr. grav. Pal. Roy. ii. pl. xlvii. Marbles very rare. Two at Florence.

MAXIMINUS. Mus. Flor. Gem. i. pl. 16. n. 4.

GORDIANS, the Three, father, son, and grandson or nephew. Pierr. grav. Pal. Roy. ii. pl. xlviii. xlix. l. Marble at the Capitol.

TRAJAN DECIUS. Banduri, i. 2. Head at the Capitol.

GALLIENUS. Mus. Capit. ii. pl. 78. Head in the Fr. Mus. That of bronze, Pio-Clementine, is a Trebonianus Gallus.

POSTHUMI, father and son. Mus. Flor. Gem. i. pl. 21. n. 5, 6.

CLAUDIUS GOTHICUS. Banduri, i. p. 331.

PROBUS. Id. i. p. 442.

DIOCLETIAN. Mus. Flor. Gem. i. pl. 17. n. 1.

MAXENTIUS. Bandurii, ii. p. 148.

HELEN (Empress). Id. ii. 208. pl. 2.

CONSTANTINE. Mus. Flor. Gem. i. pl. 17. n. 2.

CONSTANTIUS. Beg. Thes. Brandeb. i. 92.

JULIAN (Apostate). Mus. Flor. Gem. i. pl. 19. His portraits are very rare. Marble head at the Capitol, and a statue, at the French Muséum, in a pallium, laurel diadem, adorned with gems, and a philosopher's beard.

The portraits of the succeeding Greek Emperors may be found in Banduri.

III. Barbarian Historical Heads.

Priam. Cayl. Tom. iv.

Philistis, Q. of Sicily: coins exceedingly beautiful. Pierr. grav. Pal. Roy. t. ii. pl. 7.

Ptolemy Soter. Id. ii. pl. v.

Magas (King of the Cyrenaick), with the *silphium*, an edible peculiar to the country. Id. ii. 6.

Cleopatra. Mus. Flor. Gem. i. pl. 25. n. 9.

Hamilcar and his son Hannibal (presumed). Gronov. Thesaur. iii. 50.

Massinissa. Mus. Flor. Gem. i. pl. 25. n. 11.

Mithridates. Id. pl. xxv. n. 10.

Juba (father). Mariette, ii. pl. xci.

Pyrrhus (pretended), in Mus. Capitol. iii. pl. 48. A Mars.

Zenobia. Banduri, i. p. 394.

This subject ought not to be dismissed without the following important notice. Greek Towns used to fabricate Founders, either a Man or Woman, for whom they created a name, analogous to their own. Thus there is a portrait upon the coins of Pergamus, of a king of that name, who probably never existed; and some of these are published by Caninus, in his "Images of illustrious Men."

The following critical Digest of Flaxman's Lectures on Sculpture is instructive.

Egyptian.—No anatomical details, and total deficiency in the grace of motion. He assigns the cause (far more reasonably than Winckelman) to imperfect skill in geometry. In their basso-relievos and paintings there is no perspective; and figures intended to be in violent action, are equally destitute of joints and other anatomical forms, as well as of the balance and spring of motion, the force of a blow, or the just variety of line in the turning figure.

Their historical representations are far inferior to their statues, which though of general forms only, without particular detail, have simplicity of idea, breadth of parts, and occasional beauty of form.

The cause of these defects was want of the anatomical, mechanical, and geometrical science relating to the arts of painting and sculpture.

Greco-Egyptian.—After the Ptolemies, their sculpture was improved by Grecian animation and beauty.

Roman-Egyptian.—Entirely unlike the genuine Egyptian, as the drawing and character are Roman in Egyptian attitudes and dresses.

Persepolitan. Nothing in science, worthy study.

Indian.—Of some resemblance to the Egyptian, but inferior both in science and likeness to nature.

Grecian Sculpture.—Science must attain a certain perfection before the arts of design can be cultivated with success, and this progression is very distinctly marked in Grecian sculpture. Perspective and foreshortening were very imperfect, because optics were so; and it was not until Hippocrates, Democritus, &c. made anatomical researches, that Leontius, the contemporary of Phidias, first expressed nerves and veins. The geometrical improvement of Pythagoras, Thales, and Euclid, increased the knowledge of circular and triangular power and relations, a knowledge indispensable to perfectly understanding the curvilinear motion of animal bodies in different directions, and to ascertain its quantity and direction in the limbs. —Poetry, philosophy, and mythology, further influenced the art. When the figures of deities were ordinary and barbarous, symbols or wings (to show that they were not men) distinguished them. Homer's verses caused Jupiter and Neptune to be represented with beards; and as the arts improved, the distinguishing personal characteristics were added. Mercury obtained a youthful figure, from his patronage of gymnastic exercises, and Hercules his extraordinary muscular strength, probably from the descriptions of the Greek tragedians. The winged genii on the painted vases were introduced from the Pytha-

gorean philosophy, and female divinities became lovely and gracious in the time of Plato.

Dædalus is the earliest sculptor mentioned, at least of any note. He measured the proportions of the Egyptian statues (which are seven heads and one third high), and in the British Museum are small bronzes, supposed, with great reason, to be copies of the naked Hercules of Dædalus. They have the high shoulders, stiff attitudes, and slim forms of the Egyptian style. There is reason to think that improvement in painting preceded that in sculpture, because oblique views of objects, and the veins of the body and limbs, seem not to have been attempted in sculpture before the time of Phidias, eight hundred years after that of Dædalus.

In palliation of the Greek painted sculpture, Mr. Flaxman says,

"We have all been struck by the resemblance of figures in coloured waxwork to persons in life, and therefore such a representation is particularly proper for the similitude of persons in fits, or the deceased; but the Olympian Jupiter and Athenian Minerva were intended to represent those who were superior to death and disease. They were believed immortal, and therefore the stillness of these statues having the colouring of life during the time the spectator viewed them, would appear divinity in awful abstraction of repose. Their stupendous size alone was supernatural; and the colours of life, without motion, increased the sublimity of the statue, and the terror of the pious beholder."

Mr. Flaxman presumes the Britons had no sculpture at all before the Roman times, and then of very bad execution, by inferior Italian artists.

That the Britons carved monstrous idols in stone, is evident from Gildas, who calls them "pene numero vincentia Ægyptiaca, quorum nonnulla lineamentis adhuc deformibus intra vel extra deserta mœnia solito more regentia, torvis vultibus intuemur." (XV. Scriptor. 2.) We do not recollect that any Penates or Lares have been found in Celtic barrows, and have read that the Celts abhorred any representations of their gods in the human form.

The fine fragments of good taste in pottery, Mr. Flaxman pronounces importations from Italy, because, he says, counterparts from similar moulds are found in that country.

"From the third to the fifth century," says Maillott, "sculpture, to which we are indebted for the most precious *connaissances* of antiquity, has barely left us some gross and shapeless statues, ill calculated to illustrate the study of history" (Costumes et Usages, vol. iii. p. 2); and, according to the coins of Merovec and Childeric, the imitation of the Roman style of that æra is palpable. (Idem, pl. i.) Fashions in the whole middle age travelled from Italy to France, and from thence to England. Mr. Flaxman therefore very correctly observes, that the heads of the Saxon kings upon their coins were borrowed from those of Dioclesian, &c. upon the Roman money (p. 10). Their sculpture, he says (p. 11, 12), was horrible and burlesque.

Concerning sepulchral figures Mr. Flaxman says,

"The custom of carving a figure of the deceased in bas-relief on the tomb seems to have been brought from France, where it seems to have continued in imitation of the Romans. Figures placed against columns might also be copied from examples in that country, of which one remarkable instance was a door in the church of Saint Germain de Pres, in Paris containing several statues of the ancient kings of France, projecting from columns, a work of the tenth century."

Badly drawn as may be the human figure, when in nudity, the drapery, though stiff and stately, is commonly graceful.

Proceeding to the thirteenth century, Mr. Flaxman particularizes the figures at Wells cathedral, built in 1242, which he conceives were sculptured by Englishmen, because the style is different from the coeval Italian (p. 16, 17). These are well represented in Carter's "Ancient Sculpture," &c. Why the

execution was necessarily rude and imperfect, he thus explains:

"There were neither prints nor printed books to assist the artist. The sculptor could not be instructed in anatomy, for there were no anatomists. A small knowledge of geometry and mechanics was exclusively confined to two or three learned monks, and the principles of those sciences, as applied to the figure and motion of men and inferior animals, was known to none. Therefore these works were necessarily ill-drawn and deficient in principle, and much of the sculpture is rude and severe; yet in parts there is a beautiful simplicity and irresistible sentiment, and sometimes a grace exceeding more modern productions."

The statue of Eleanor Queen of Edw. I. is said to have been modelled from her person after death, probably by an Italian sculptor. The tomb and sepulchral statue of Henry III. were also executed by artists of that nation, and the figure partakes of the character and grace particularly cultivated in the school of Pisano, the great restorer of sculpture.

Mr. Flaxman finds the foliage and historical sculpture of the time of Edward III. surprising for beauty and novelty, and rejoices that the sculptors employed in St. Stephen's chapel were Englishmen. "The monuments of Aylmer de Valence, Earl of Pembroke, and Edm. Crouchback, in Westminster Abbey, are specimens of the magnificence of such works. The loftiness of the work, the number of arches and pinnacles, the lightness of the spires, the richness and profusion of foliage and crockets, the solemn repose of the principal statue, representing the deceased in his last prayer for mercy to the throne of grace, the delicacy of thought in the group of angels bearing the soul, and the tender sentiments of concern variously expressed in the relations ranged in order round the basement, forcibly arrest the attention, and carry the thoughts, not only to other ages, but to other states of existence."

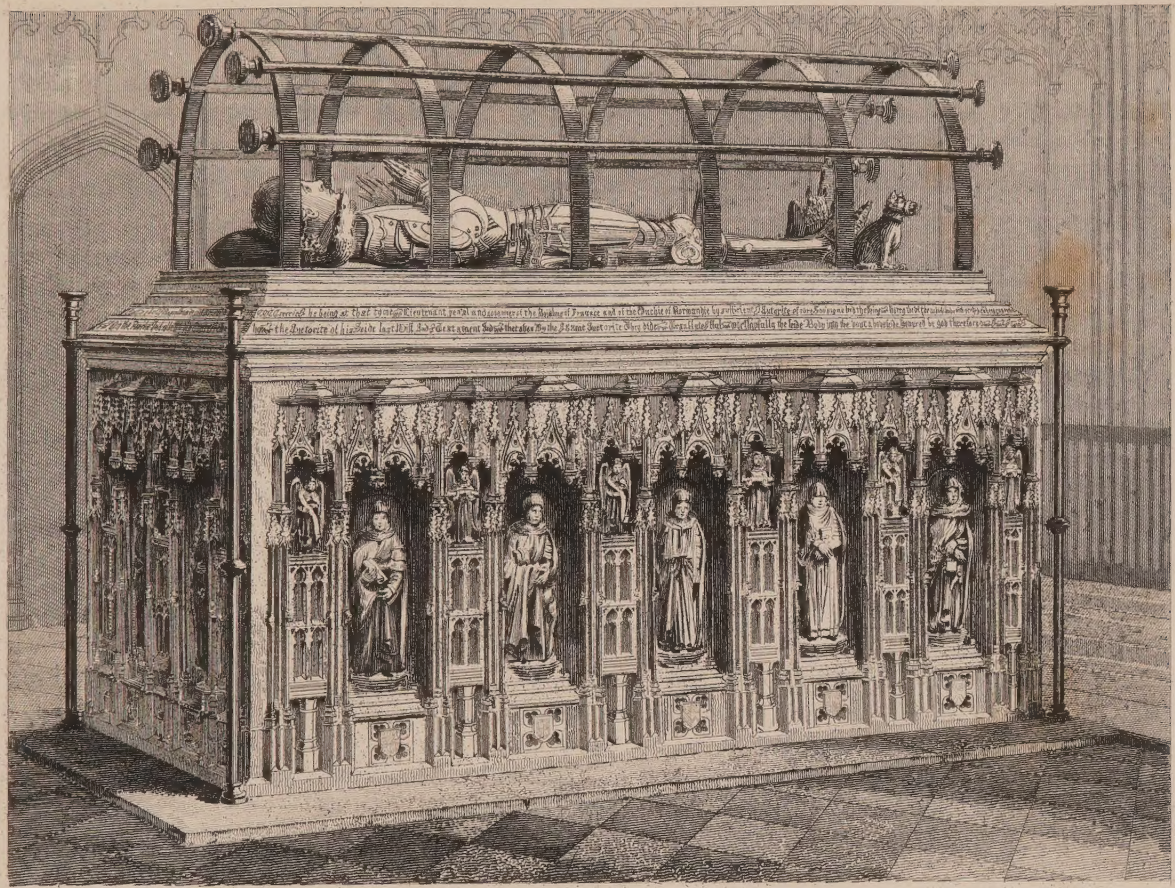
Mr. Flaxman then proceeds to the fifteenth century, and fixes upon as fine specimens, the statue of Hen. VI. holding the sceptre *in both his hands*, at All Souls' College, Oxford; the Coronation of Henry V. at Westminster Abbey; and the monument of Richard Beauchamp Earl of Warwick, at Warwick. Of the former he says:

"The sculpture is bold and characteristic, the equestrian group is furious and warlike, the standing figures have a natural sentiment in their actions, and simple grandeur in their draperies, such as we admire in the paintings of Raphael or Massacio."

Of the latter, done by William Austin, of London "the figures are so natural and graceful, the architecture so rich and delicate, that they are excelled by nothing done in Italy of the same kind at this time, although Donatello and Ghiberti were living when this tomb was executed, in the year 1439."

We shall now make the following extract concerning Henry the Seventh's Chapel, and the extinction of our mediæval sculpture:

"The building of all others most intended for a receptacle and display of sculpture, was Henry the Seventh's chapel, at Westminster. It is founded on good presumption, that Torregiano was employed on the tomb only, and had no concern with the building or the statues with which it is embellished. The structure appears to have been finished, or nearly so, before Torregiano began the tomb, and there is reason to think that he did not stay in this country more than six years, which time would be nearly, if not quite, taken up in the execution of the tomb, and some other statues about it now destroyed, together with the rich pedestals and enclosure. The architecture of the tomb has a mixture of Roman arches and decoration very different from the arches of the chapel, which are all pointed. The figures of the tomb have a better proportion and drawing than those of the chapel, but the figures of the chapel are very superior in noble simplicity, and grandeur of character, and drapery."



John Cleghorn sc.

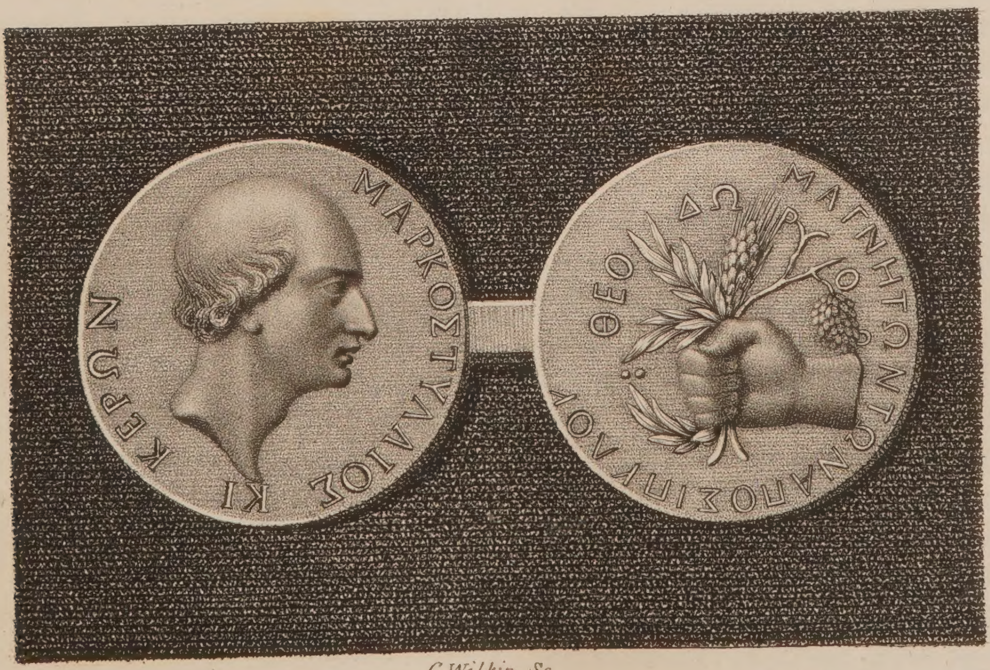
MONUMENT OF RICHARD EARL OF WARWICK.

Published Aug.t 1. 1838, by Nichols & Son, Parliament Street.

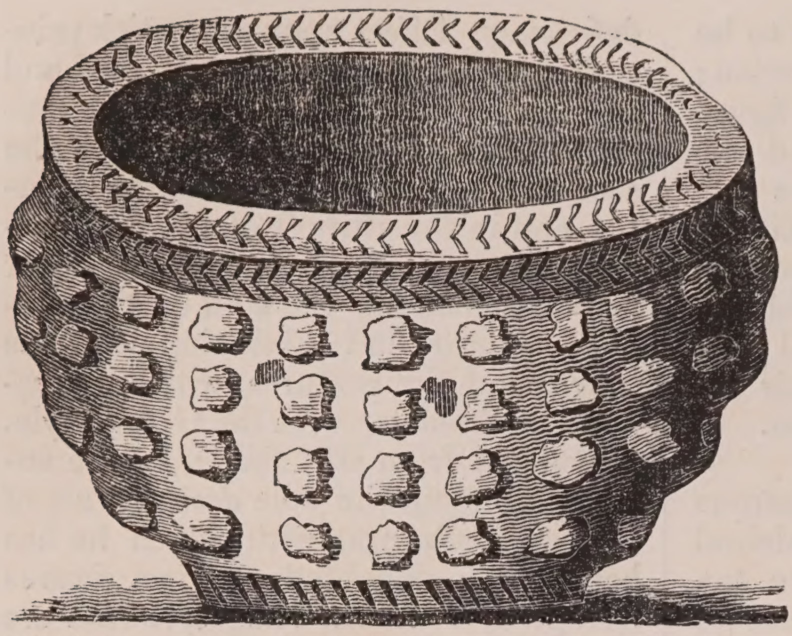
Mediæval sculpture ought not to be criticised in reference to the Grecian; which regards only the human figure in nudity. Both the design and the taste were *toto cœlo* distinct. The one object was the human figure deified; the other excluded perfection of person, and considered only religious effect in the character and attitude; and that both admirably succeeded in their respective styles, is beyond question.

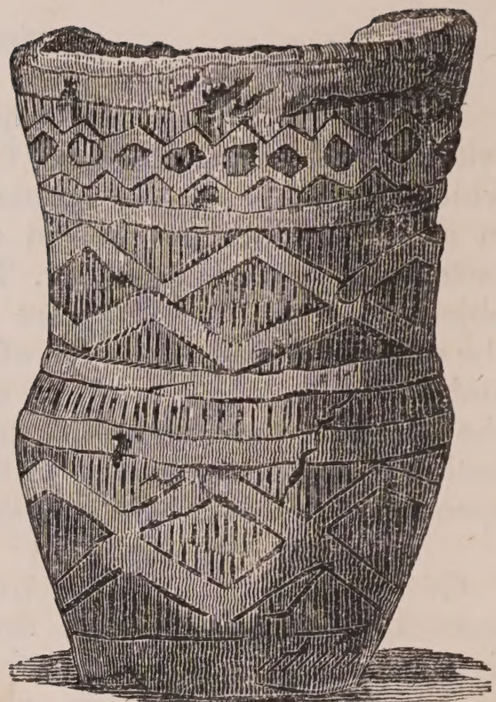
Of the fine execution of numerous statues, particularly some sepulchral figures, in the middle ages, there can be no doubt; but they are corpses of sculpture, compared with the life and soul which animate the antique marbles. To the modern figures, as portraits, no objection can be made. But in character, there is too often great deficiency. Effect upon dramatick principles, and the expression of soul and passion, by look and gesture, were studied in the antique. Nelson, with the arm elevated, holding a speaking trumpet, and in the attitude of stepping forward like a Victory; or an Admiral or Captain grasping the staff of the enemy's colours, and motioning with the other hand, are gestures, which correspond in character with the Greek style. A remove from still life is, in the author's opinion, the sole *desideratum* of modern sculpture, with which he has been often delighted. Dying figures excepted, Generals, Judges, &c. &c. are all what the connoisseurs call, Philosophers: family portraits, smiling complacently, in self-consequence; or very grave and reflective.

The following Medal, proved to be a faithful portrait of Cicero (see p. 224), *was struck by the Inhabitants of Magnesia of Sipylus, in the Archonship of Theodorus, to express their gratitude to Cicero for his exertions in the Senate to procure them a remittance of the contributions levied on the Asiatick provinces for support of the Edilian Games. The medal is preserved in the Monastery of La Close, near Ravenna.*



C. Wilkin Sc





British Vases, from Sir R. C. Hoare's Ancient Wiltshire.—1. *Grape Cup.* 2. *Fine Funereal Urn.*— *See p.* 239.

CHAPTER VIII.

VASES.—GEMS.—RINGS.—SEALS.

PLINY[g] says, that Choræbus the Athenian first invented vessels of pottery, and Anacharsis the Scythian, or as others, Hyperbios the Corinthian, the potter's wheel, but the latter is mentioned in the Bible; and Winckelman says,[h] that clay is the first material in all nations, and pottery the most ancient of all the arts. Images, Vases, and Bas-reliefs, formed by moulds, and fastened by leaden nails, occur in Egypt, Greece, Italy, and other countries. Denon[i] very properly remarks, that the arts of other nations are only spoils of those of the Egyptians. In short, the pericarpia or seed vessels of plants seem to have suggested the patterns, and leaves and flowers the ornaments, of vases. The fine handles of parts of animals, and all the subsequent forms, are seen in Egyptian vases.[k] Even the Vandyke or zig-zag moulding, and the horse, said never to be found in Egyptian monuments, occur, though the fineness of Greek taste appears to have rejected some dice-box or bizar forms. It is sufficient however to say, that the modern teapot form, the large oil jar, the China vase, the common pitcher, the water-ewer, the ale and wine glasses, the flower-glasses, the drinking goblet or beker, and the bowl, are to be seen in Denon.[l] He justly says, "Les Vases Etrusques, ou pour mieux dire les Vases Grecs, trouvés en Italie, ne sont autres choses que des Vases Egyptiens."[m] But these, by the way, are again Oriental, Chinese, and Indian. Working upon plaister is ancient beyond record,[n] and the use of the pencil being unknown to the Egyptians, they put on their colours in a viscid mass,[o] and formed the figures by moulds, or in the manner hereafter mentioned.

M. Roux affirms, that the specimens of Etruscan and Campanian pottery, sent to him for analysis by Count Caylus, prove that the ançients had every kind now in use; understood the art

[g] L. vii. c. 56. Diog. Laert. p. 74.
[h] Hist. de l'Art. [i] ii. 34.
[k] Denon, pl. liv. lv.

[l] Ibid. [m] Denon, ii. 34. [n] Deut. xxvii. 2, 3; quoted by Dr. Clarke, v. 201—203. [o] Ib.

of coating them with glass, lead, &c.; and had also a China ware equal to that made in the East.[p] Dr. Clarke, speaking of the vases found at Athens, says, some were fluted, and of a jet black colour; others of a bright red. The Corinthians seem to have used a particularly heavy and coarse black ware. That of Athens was the lightest and most elegant; of Sicyon the reddest and most ancient.[q] The Greek vases which I have seen are of pink-red, unglazed, and the figures *silhouettes*, *i. e.* black portraits. In describing the process of painting and colouring these Greek vases, he is controverted, but not successfully, if it be denied, as it has been, that there is a coincidence in style and drawing, which would not be possible, were the pictures executed *ad libitum*, by different masters. In Greece, he says, as in China, the professions are often hereditary, and remain in the same family for a number of generations. The method consists of a piece of paper, upon which the outline, and all the different parts of the design, even to the minutest circumstances, have been marked by small holes, pricked by a pin or needle. This pattern is laid upon any surface prepared for painting, and rubbed over with finely powdered charcoal. The dust falling through the holes, leaves a dotted outline for the painter, who then proceeds to apply the colours, much after the same manner, by a series of other papers, having the places cut out, when any particular colour is to be applied.[r] Hence we learn the cause of that remarkable stiffness and angular outline which characterize all the paintings in the Greek churches. Whoever attentively examines the paintings upon Terra Cotta vases, executed in the style called monochromatick, will be convinced that such a process was used, only with this difference;—the parts for the picture were either left bare, being covered by the pattern, and the whole surface of the vessel, which remained exposed, was coated with black paint; or cavities cut out for the figures were filled with the black or white colour, and the rest of the Vase possessed the natural hue of the clay, after being baked. The latter process was the more ancient; and vases of this description are decorated with black, or very rarely with white figures, and ornaments upon a red ground. The fact is, that the white colour has been generally decomposed, and nothing remains but the ground upon which it was laid. After a vase has been discovered in an ancient sepulchre, the white colour is so fugitive, that it is sometimes carried off by the mere process of washing the vessel in common water, and never resists the acids which are used for this purpose; for the monochromatick paintings of the ancients consisted of a white colour upon a red or black ground. This style of painting was expressed by the word λευκογραφειν. Sometimes a red colour was singly applied upon a white ground; and lastly, there were monochromatick paintings with a black colour upon a red ground, as upon the Terra Cotta vases. The most beautiful of the monochromatick paintings are those which were executed upon earthen vases when the arts were considerably advanced. These exhibit red figures upon a black ground, the beautiful red colour being due solely to the fine quality of the clay. The effect was afterwards heightened by the addition of an outline, at first rudely scratched with the point of a sharp instrument;[s] but in the best ages of the Arts, carefully delineated, and often tinted with other colours, in so masterly a style that it has been said, Raphael, under similar circumstances, could not have produced any thing superior either in beauty or correctness. But the vases

[p] Cayl. Rec. v. 233. [q] Id. vi p. 340.

[r] Small plates of thin brass, cut into the forms of flowers, in the same style and method, for colouring silk or satin, are still sold.

[s] Mr. Kirke says, "There is almost always observed to be a thicker coat of the black paint close to the outline, from one eighth to a quarter of an inch wider than in the other parts; showing that it had, at the edge of this first black, been twice laid over." Hamilton Vases, Introd. iv.

which exhibit such perfection of the art have rarely paintings of equal interest with those made at an earlier æra. The designs upon the latter generally serve to record historical events, or they represent the employments of man in the earliest ages, either when engaged in destroying the ferocious enemies which infested his native woods, or in procuring by the chase the means of his subsistence. The representations upon the former relate only to the concerns of the bath and of the toilet, or to the dances, and the games celebrated at the festivals. Dr. Clarke then proceeds to observe, that, if we except the pictures, found at Herculaneum, Pompeii, and Stabia, we may despair of seeing any thing so perfect as those upon the vases found in Grecian sepulchres. Elsewhere[t] he says, the style of painting upon these vases varies so considerably, that almost every branch of the art known to the Greeks may be observed upon them; from the monochromatick of Pliny, where the figures were destined only for shadows, by a black colour, touched upon a red outline, down to the period in which more elaborate designs in the monochromatick style were represented by an outline of the liveliest vermillion (used in the vases for regal robes, in more than one instance) upon a surface which is perfectly white.[u]

The modes of determining the eras of vases are four: 1. The very ancient have historical subjects, and the figures are black upon a red ground. 2. The next era is that, where concerns of the toilet, the dances, or games, are represented. 3. Particular objects in the painting show the age, *e. g.* Clisthenes is said to have reduced the two poles of cars to one. If, therefore, a vase occurs with a car of the first kind, it is of course prior to that era. In the same manner, as theatrical masks were invented by Thespis or Æschylus, on or about the 204th year, *ab urbe conditâ*, vases upon which they are seen must be of subsequent date. 4. The vases found at Herculaneum, Pompeii, and Stabia, are all black and varnished, *none painted;* of course they are more recent.[x] Antique vases[y] were of various kinds, but there are restorations and counterfeits; some being restored after the revival of the Arts in Europe, and others made anew.

Evelyn mentions Mentor, of whom Martial speaks, as a famous engraver of vases; next to him Acragas, Boethus, and Mys; whose masterpiece was engraved at Rhodes, especially those glorious vases and goblets of the Bacchanalia, engraven by the fore-mentioned Acreragas, and of boscage, chases, and hunting. Famous also were Calamis, Antipater, and Stratonicus, who engraved the Satyr sleeping, a stupendous piece of art. Then there flourished Tauriscus of Cyzicum; Alistus and Eunicus, both of them Mytilenians; likewise Hecates, and the renowned Praxiteles, about the time of Pompey; Posidonius of Ephesus and Ledus, famous for representing battles, &c. To be brief (for they are endless), Zopius, who engraved the court of Areopagi in a cup, and the trial of Orestes. After him Pytheus, and several others too long here to recite.[z]

FUNERAL, or CINERARY URNS, the Greek οστυθηκαι and οστοδοχεια, the Latin *ossuaria*, are known by always having covers; and generally by being short and broad. [See p. 93, for further particulars of these Urns.] The Greeks placed vases of oil in tombs by the side of the body,[a] and also of water,[b] and there is often engraved upon the stone of the tomb, a vase similar to that inclosed.[c] We find urns of glass, within others of earth, or without them cased in lead,[d] even deposited in a stone hol-

[t] Dr. Clarke, vii. pr. v. [u] Id. vi. 386.

[x] Kirke, pref. xiv. [y] Athenæus (L. 11.) treats the subject of Vases largely, as does Winckelman in Stosch. [z] Miscell. 272.

[a] Aristoph. Eccles. v. 534.

[b] It is a lapse of Dr. Clarke (vi. 461) to say, that the appearance of vases in Greek sepulchres has never been satisfactorily explained. [c] Suidas, v. Γραφευς and Ληκυθος. [d] Cayl. Rec. i. 280.

lowed out to receive them;[e] sometimes the glass was hermetically sealed.[f]

The BARBERINI or PORTLAND VASE is the *chef d'œuvre*, the largest and best preserved specimen of antient paste glass.[g] Winckelman denies that it contained, as affirmed, the ashes of Alexander Severus and Julia Mammæa. The subjects of the relievos he makes to be the nuptials of Thetis and Peleus; and Mr. Millingen has vindicated him with success.

The WARWICK VASE.—" A letter from a French officer at Alexandria states that the original of the far-famed Warwick vase (found at Tivoli, and held to be the work of Lysippus) has been discovered in Egypt; and instead of marble is executed in bronze. The Greek artist, it is added, represents Alexander with the attributes of Bacchus; and the heads, groups, &c. entirely agree with what ancient authors have said of them. It is in the possession of M. Mimaut, the French Consul." As this paragraph professes to record a matter of fact, it is here inserted, because if it be authentick it is important.

Bas-reliefs on funeral monuments are NOT ALWAYS MYTHOLOGICAL. Petronius and Boissard show the contrary.—The figure, with one foot on the rock, is a Neptune, not a Pluto. Stolberg mentions an urn, in the form of a saddle, the corpse having been laid in the hollow.[h] Winckelman says, that the Tuscans having invented gladiatorism and combats at funerals, these last were commonly the representations upon their funeral urns, but Müller has clearly shown that dramatick subjects have an equal share. In those of Greece, or of Rome by Greek artists, the subjects are mostly allegorical, as Naiads carrying away Hylas; Endymion sleeping; dances of Bacchanals; and nuptials of Thetis and Peleus.[i]

URNS FOR THE BALLOT. These were used for the election of magistrates, for divination, for drawing the names of those who were to combat together, or first, in the public games. These urns were of two kinds, 1. *Cistæ*, where the tickets, or tablets, were put for distribution to the people, before the election; 2. *Cistellæ*, with a narrow mouth, into which the people threw the vote.

URNS OR JARS FOR WINE (*Dolia*), were distinguished into large and small. The latter contained only eighteen or twenty French pints; the former one hundred and twenty amphoræ. Columella calls them *ventrosas*, or big bellied;[k] and, being large enough to hold a man, one was the habitation of Diogenes. Several have been found mended with lead.[l] They resemble our oil jars. See *Amphora*.

DRINKING VASES. The first cups of this kind were the horns of animals, which were imitated in form by others of pottery. These were succeeded by vases of infinitely varied form, according to Athenæus;[m] and all mentioned by him may be traced in the gems of Stosch. This change ensued very early in Greece, (being borrowed from Egypt,) as Homer[n] testifies, who also mentions the beautiful handles of animal figures. The Romans abused them by obscene forms.[o]

GROTESQUE VASES. This term was applied to some vases which have grotesque patterns embossed upon them, heads of animals, &c.[p]

VASES FOR SHOW. *Cups*. The antients had vases for their *Abaci*, buffets or sideboards, and cups of all kinds, in stone, glass, terra cotta, metal, engraved and chased, rock-crystal, onyx, &c. but never of porcelain.

VASES FOR PERFUMES. These are quite common, and are distinguished by their own smallness, and that of their orifices. A curious one, contain-

[e] Archæolog. iv. 171. x. 131. [f] Id. xiv. 74. [g] Engraved in Archæologia, viii. 307. General Chronicle, iii. 254. [h] Trav. ii. 78. [i] Art. i. 142, 143.

[k] Enc. [l] Paciaudi, t. iv. pl. lviii. n. 3. Winckelman. Mon. Ined. n. 174. [m] L. 11. [n] Il. L. 2. [o] Juven. S. ii. v. 95. Plin. xiv. 22. Proem. L. 23. Mem. Acad. Inscr. t. 23. [p] See cut in Pompeii, ii. 310.

ing a loop for insertion of the finger or thumb is engraved in the Pompeii;[q] and I have one with only a small hole on one side and two handles.

Prize Vases. These were the rewards of the victorious Athletæ. They carried them full of the sacred oil, furnished by the olives planted in the Acropolis at Athens, and limited to conquerors. The prize was more antiently a basket of figs, and a vase of wine; in the heroick ages a simple vase. These vases are known upon monuments by having a palm-branch in them.

Herculanean Vases (in the Portici Museum). Some of the terra cotta vases are as thin as the slightest glass. On the glass vases the material is so hard as to cut like a diamond. A glass cinerary urn is included in another of terra cotta, cased in a third of lead.

Myrrhine Vases. Of what substance these were composed has long been a subject of dispute. According to Pliny, they were made of a precious stone; the same, Baronius thinks, as the Indian benzoin, or indurated gum; Scaliger, the same as porcelain; Bellonius, some kind of shells; Cæsalius, the *scoriæ* of metals; Guibertus, the onyx; the *pocula onychitica* not being synonymous, but made of the onychite, *i. e.* chalcedony;[r] Dr. Clarke (positively), *China*, imported *via* Constantinople.[s] In the time of Papias, all glass vessels were called myrrhina.[t] Some have thought them porcelain, coloured with calx of gold, which Beckman doubts.[u] Mongez,[x] with due learning, maintains that they were formed of the Cacholong of Cronstedt; which opinion he supports by characteristics analogous to the accounts of Pliny, and not to be found in any other minerals but the *cacolong* and *girasol*, varieties of the genus chalcedony. The Calmucks still make statues and vases of the cacolong. The factitious myrrhine vases were of Egyptian manufacture, and were formed by enamels, or coloured glass.[y]

Thericlean Vases. So called from Thericles, a potter of Corinth, who first made them. Pliny[z] says, that he formed them upon the lathe with turpentine wood. According to Athenæus,[a] these vases were flat upon the sides, deep, and eared.

Etruscan Vases. According to Pliny, Demaratus, a Corinthian, father of Tarquin, brought the art of pottery into Etruria.[b] The soil, says C. Caylus,[c] of all the Etruscan works, appears to have been carefully chosen. It is a pure and fine clay, separated by washing from sand and gross particles. It was worked, doubtless, upon the lathe or wheel, with other preparations, similar to those now used in the modern Delf-ware and porcelain. A black and a white earth, but more frequently the latter, were chosen.[d] They were prepared with the utmost care before exposure to the fire, and then were very lightly baked, to make what is called *biscuit*, upon which they afterwards put the covering or enamel. This was the *Manganesia Vitriariorum*, a bolar earth, which takes in burning a very deep red, easily turned black by the smallest mixture of colour, or other earths. This matter was perfectly ground and bruised, to reduce it to a state for working with the pencil. Before putting on this black coating, in order to correct the whiteness of their earth, they first used a red colour. When the black or red covering was dry, the artist chalked or rubbed with a pumice-stone his drawing; and, according to the practice of his day, he must have used very fine plates of copper, susceptible of all the contours, and cut, as now, to impress letters and ornaments. He then took a sharp tool, and cut away the black, so that the red

[q] i. 185. [r] Enc. [s] viii. 151. [t] Du Cange, v. Mazer—Mazelinus. [u] Invent. i. 262. [x] Mem. de l'Institut. Cl. Litterature, ii. 133 seq.

[y] Mem. de l'Institut. Cl. Litterature, ii. 172. [z] xvi. 40. [a] L. 11. [b] Montf. Suppl. 292. [c] Rec. i. 86. 125. [d] Montfauc. (Suppl. 292) says, that Etruscan vases may be known by the earth of which they were made.

appeared, and showed the design, figures, ornaments, &c. The Etruscan vases are not all of equal execution. Some are of white earth, often badly burnt, and without the first red. The white, made of chalk, always upon the edges and uncovered parts, they did not know how to fix by fire. There is a monotonous repetition of form in them, probably because the uses were similar. Many were made merely for ornament, because they have holes at the bottom. Victories and Quadrigæ were commonly represented upon them. They were so rare in the time of Suetonius and Strabo, that they were then sold very dear, and were preferred to those of bronze. The antient artists forged them by means of laying on a thick black varnish, passed through the fire, upon which they made red figures, with the simple pencil. The Etruscan manufactories produced also cups, dishes, and plates of all sizes, for general use. These last are in general of coarser work, and almost all black, and have in the inside bottom ornaments which must have been made by an iron stamp before burning.[e] Those of Nola are peculiar for elegance of design and excellence of workmanship.[f] In short, the Etruscan vases have in general the ground of their colour uniform black or red. They are modelled with nearly as much care as our Indian porcelains. The Etruscans only used three or four earthy colours laid flat, like those of the Chinese, without gradations of colouring. They had also enamels of various hues. Certain parts of these, or varnish, they laid on with particular instruments, and afterwards added white, red, or black, to trace the contours, or to distinguish their figures, and form the ornaments. Commonly the vase is of a black ground, and all the figures and ornaments either totally red or of some other colour, relieved with white chalk. Sometimes the head, hands, and feet, are of pink; and the large cloaks of the figures of their astrologers are either white or of some other hue. In the centre of the vase they impressed a rose, or a mark of the manufacturer. Their borders are peculiarly elegant. Indeed they are exquisite. In some of them the handles are like cows' horns, only fastened to the sides at the bottom.

The most antient specimens known of design in the art of painting are these famous vases. Of the origin and character of these there has been much disquisition. Professor Hanmann, in an elaborate treatise on the subject,[g] which, as being the most authoritative shall be here used, maintains, that the greater part of these vases are of Grecian origin, because they are all essentially of the same character. The Prince of Canino, on the other hand, says, that those found on his own estate must have been Etrurian, because Vitulonia, where they were discovered, was extinct in the early ages of Rome, and Painting was not then known in Greece. In invalidation of this opinion, the Professor again observes, that the authentick Etruscan Vases may be distinguished from others by the inferior quality of their materials, by the dullness of their coating, and especially by the greater rudeness of their forms and paintings, as well as by certain characters of the representations, peculiar to the antient Etruscan art. The earliest date of them cannot be ascertained, but the latest period in which they were manufactured is presumed to be that of the Civil Wars; for the Vases of subsequent æras found at Pompeii, &c. have a very different character. They have no paintings, but frequently raised figures, and a red coating, similar to the vases dug up in Rome, Germany, France, &c.

The finest of all these vases, as to

[e] Winckelman charges C. Caylus with having made all vases of painted earth Etruscan, whereas they ought to be called *Campanian;* but as Campania (see Amaduzzi, Expl. Alphab. Etrusc. iii. præf. § 7. p. 89.) was part of the ancient Etruria, the objection is frivolous.

[f] Clarke, vi. 278.

[g] Edinb. Philos. Journ. Apr. 1825. Gent. Mag. xcv. part ii. p. 165, &c.

paintings and varnish coating, have been found at Nola, next to them those of Locria and Agrigentum, but others very fine have been found in other parts of Italy; more rarely in the middle part, and none North of the Apennines. They are not to be confounded with the presumed later *Aretine* Vases, of Martial, Pliny, and Isidore, which have a red or blackish coating, and in other respects are of similar composition with the oldest Etruscan Vases.

The most ancient kind is deemed that called Egyptian, where the paintings are of a dusky red colour upon a yellow ground; less ancient than these, are the vases called *Sicilian*, which have black paintings upon a reddish yellow ground; and next to them, and most common of all, those with reddish yellow figures and ornaments upon a black ground.[h]

To show the varieties of these vases, the Professor thus divides them into classes, as follows:

1. Those in which the colour of the clay is natural, without glaze, or other coating or painting; some of these have been found, with others of a black colour.

2. Those in which the natural colour of the clay is somewhat heightened by a very thin glaze or coating.

3. Vases of clay, intermixed with black matter, either without ornaments, or painted with a white or yellowish colour.

4. The clay covered with a black glaze or coating, simple or with ornaments, either impressed or painted, with a white, yellowish, or red covering.

5. Those in which, upon a basis of clay, either of the natural colour, or with a somewhat brighter glaze, there are ornaments or painted figures of a black colour, sometimes with impressed lines. These vases, though found in various places, some exquisite specimens near Pæstum, are commonly called Sicilian. They are either simply painted with black, or ornamented with figures, in which the red and white colours are covered over with black.

6. The most common of all, having figures and ornaments either of the natural colour of the clay, or somewhat heightened; the general ground, however, and some lines, being black; some of them of more simple construction; others ornamented with white, red, yellowish, or dusty colours.

7. A more rare sort, black ground and red figures, laid upon a white colour, covering the black, the lines being impressed, so as to penetrate to the black ground.

8. The very rare sort, commonly called Egyptian, in which the ground is yellowish, and the paintings of a yellow colour; which however does not cover the ground perfectly, there being sometimes a covering of white and red colours. "The vases," says the Professor, "dug up in Lower Italy, are found in Grecian sepulchres [hypogæan] more or less concealed beneath the surface of the ground, and constructed of stone in a rectangular form, placed near the remains of the dead body; and sometimes also suspended upon the walls. Many are often found in the same sepulchre of various sizes and qualities. Some of these sepulchres, which are small, and constructed of rough stones, usually contain a smaller number of a coarse kind. In other sepulchres of larger size, constructed of hewn stones, and covered over with slabs, like the roof of a house, some of which I have seen before the gates of the antient Pæstum, vases of superior quality are found in greater number."[i]

Qualities of the Materials—fine clay, impregnated with iron; according to Vauquelin, in one hundred parts, *silica* 53, alumina 15, lime 8, oxide of iron 24. All of these vases are very light, especially the finest, and by this lightness they may be distinguished from imitations of them.

Conformation of these vases.—All

[h] Classical Antiquities, 328.

[i] Gent. Mag. ub. sup. 167.

without exception shaped by the wheel —forms of four kinds,—1. *Vases properly so called*, differing greatly in size and proportion of parts. The mouth is either much greater than the diameter of the body, or is of the same size or smaller. In this manner it is often furnished either with a lid, or with a cup or funnel-shaped process. The body is usually ovate, or approaching to that form, or bell-shaped or calyciform. Of these principal forms, there are however innumerable varieties.

2. Vases commonly called *præfericula*, usually furnished with a single handle.

3. *Vasa unguentaria*, with a long narrow neck.

4. *Pateræ* or *goblets*, which have commonly two handles.

Handles and plastic ornaments. From a specimen in the Prince of Canino's collection[k] it appears, that if the original handles were broken or damaged, others were substituted, although they did not match correctly. Professor Hansman contends, that the handles and raised work were not formed by moulds (because no seams are apparent), as usual in the later Roman pottery, but by a style. This is improbable.

Baking of the vases. Neither vitrification or fusion appears, so that they do not resemble the stone-ware of the present day. The finer painted vases are universally more baked than the coarser, and of the latter, those which are entirely black the least. It is thought that the paintings were not applied until after a first baking, and then burnt in by a *stronger* heat. The Professor thinks, that the vases were first *strongly* baked, and the colours afterwards spread over them by a lesser heating.

Composition of the paintings. None of the vases are overlaid with the vitreous substance, which we call *glaze*, either joined with the colours, or separated from them. The vases which are entirely black have no coating different from the mass. Other vases are furnished with a simple black coating, different from *glaze* and resembling varnish. Painted vases either show in certain parts a surface of baked clay, or there is a very thin, pellucid varnish-like coating of clay, by which the colour is a little heightened, so as to have a dusky or dark red appearance. —This black coating, so common, the Professor thinks to have been formed from some combustible substance, either carbonaceous or bituminous, not from *manganese* as Count Caylus, or *graphnite* or *anthracite*, as Vauquelin. By dissolving *asphaltum* in *naphtha* or mineral oil, and burning it in upon clay, the Professor effected a perfect agreement with the black material of the Greek and Etruscan vases.

Other colours. Besides the black varnish, other colours occur, as white, yellowish white, red, brown, rarely bluish green or livid. These pigments seem to have been prepared from earths or metallick oxides, *e. g.* the white from argil; the red from oxide of iron; and the brown from the latter mixed with manganese. It is evident, that these colours are laid upon the black varnish; and therefore it is inferred, that these pigments have not been baked in with the ware, but applied afterwards.

Mechanical method of applying the varnish and paintings. The Professor rejects the use of moulds or patterns, and ascribes the execution to the pencil, because irregularities and blemishes occur, which would have been avoided by moulds. But most certainly his phænomena, which may proceed from merely touching up to heal defects, do not overturn the probability suggested by Clarke and others, that the outlines were drawn by a pattern; possibly, as Count Caylus hints, thin laminæ of brass were laid on, in the same manner as is now practised with regard to flower-painting on satin. The Professor admits, that the outlines of the figures have been cut out, or marked with dots, either of which methods[l]

[k] Archæologia, xxiii. 213.

[l] Dr. Clarke (Trav. vi. p. 274.) describes it as

implies the use of a pattern. In some vases, the figures have been first painted naked, and afterwards covered with drapery, and successive processes in applying different coats of colour are evident.

The subjects of these paintings are, says Winckelman, chiefly taken from mythology and the Iliad. But Müller, in his Dorians, shows that the paintings often enable us to gain a vivid idea of the theatrical representations of Italy, especially of scenes in the plays of Epicharmus, a native of Cos, who went to Sicily about the year 480 B. C.[m] In the vases of Tischbein and Hamilton, some of these scenes are plainly delineated; and among the latter one in which our old friend Punch is conspicuous.[n] In the Prince of Canino's specimens, inscriptions, announcing the subject, are annexed, a practice unknown to the Greeks. The figures have a compressed abdomen and spare limbs, because Aristophanes observes, to be slender in the waist, like a wasp (σφηκωδεις), enabled persons to be more active, and better fitted for defence, warfare, and the chace. Through the imperfect knowledge of perspective the ancients could not execute complicated groups; and the figures appear like profiles of their statues, unconnected with each other. Bearded Mercuries, and a beautiful variety in the disposition of the female tunic, distinguish these vases. Asiatics are denoted by flowered garments; travellers by staves, on which they rest; persons of rank by parasols and footstools; genii by winged youths; and Asiatick warriors by bows and axes. The dolphin is the national symbol.

The ancients themselves had a sham sort of these vases, in which the figures were made with nothing but the pencil, and were soon effaced.[o]

Samian Vases. In the Isle of Samos was a famous manufactory, the works of which were dispersed over Asia, and almost all Europe. This red Samian ware has been much admired.

Gaulish and British Vases. The manufactories in Gaul were numerous. Some specimens of the Vases are black, others mixed with marcasites, according to the soil; or white, and very little baked; but the greatest number were well burnt, and wrought with all possible precision and delicacy. The soils of this last kind are tinged with a red colour, but clear, and similar to that applied by the Etruscans to their works, before laying on the black colour. The equality of tint is not, however, so solid as the Etruscan, and will not bear the same tests.[p] The British earthen ware had small mouldings and circular channels about the brim, and most specimens have been burned;[q] but with regard to those found in barrows, very imperfectly, and the ornaments done by the hand without a lathe.[r] They have very often horizontal circular mouldings, adorned with saltires and zigzags; or beadings of only four lines.

Sir R. C. Hoare divides these Vases into three kinds: (1.) the large urn, containing the burnt bones of the deceased, sometimes in an upright, but more frequently in a reversed position, which he calls the "*Sepulchral, or Funereal Urn.*" (2.) the *Drinking Cup*, most frequently found with skeletons, and placed at the head and feet. They are always neatly ornamented with varied patterns, and hold about a quart in measure. They are supposed to have contained articles of food for the dead. (3.) *Incense Cups*, or *Thuribula*, diminutive, more fantastic in shape and ornaments than the former, frequently perforated on the sides, and sometimes in the bottom, like a cullender. These are supposed to have been filled with balsams and precious ointments, or

a method still used in Greece, to draw a pattern upon paper, prick out the outlines with holes, and then applying the paper to the surface to be painted, transfer the outlines, by means of rubbing finely pulverized charcoal over the holes, which fall through them.

[m] Muller's Dorians, ii. 365. Engl. Trans.

[n] Kirk, Pl. viii. p. 5.

[o] Flaxman's Lect. 133. 213. 252.

[p] Cayl. ii. 350.

[q] Whitaker's Manchester, ii. 19.

[r] Archæol. xv. 343.

frankincense, and to have been suspended over the funeral pile.[s] The *Sepulchral Urn* is a truncated cone, plain, standing mouth downwards. In a dish to fit, like a pie-dish, worked with zigzags. (See a fine Specimen, engraved in the Head-piece to this Chapter, p. 230.) The *Drinking Cup*[t] has the barrel form, only widening at the mouth, and is hooped with *fasciæ*, and zigzags between. The *Incense Cup* was about the size of a tea cup, flat, broad, of the form which a double cone would assume when its top and bottom were cut off, *i.e.* like the seed-vessel of a poppy. Sometimes one urn is found within another; the small one having a perforated and projecting handle. The most singular is the *Grape Cup*, full of protuberances[u] (engraved in the *Head-piece*, p. 230.) At the bottom of a sepulchral urn was some ornamental work, resembling a wheel, or star, with six rays. The most usual form is that of a pitcher, without the mouth and handle. The variations are mostly of the barrel form; sometimes of the garden pot, without the rim. Some of the specimens are exceedingly rich in ornament, though there is little variety in pattern or form, being chiefly zigzags and lines, never (in pottery) like the Roman, which are figures of animals, or parts of animals. The latter style does appear in a sepulchral vessel, exactly of the cylindrical form of a milking-pail or bushel, but made of oak wood. This had embossed and barbarous figures of human faces and animals.[x] Strabo says, that the Britons of the Scilly Isles imported their pottery by barter for lead, tin, and skins; but there scarcely seems a doubt that the Britons, like the Gauls, had a pottery of their own besides, previous to that which was introduced by the Romans. These British vases were composed of very coarse materials, rudely formed before the use of the lathe was known, and so imperfectly baked, either in the sun or fire of the funeral pile, that they would shiver to pieces by mere exposure to the atmosphere. The ornamental patterns are evidently worked with the hand, seemingly by a pointed instrument, not a mould. The Roman British kind is on the contrary beautifully moulded, finely glazed, and richly ornamented. Sir Richard Colt Hoare very judiciously thinks, that what is called Roman pottery was manufactured by the Britons from Roman models.[y] In the Roman-British æra elegant glass vessels occur (of which see CHAP. X.)

[s] Ancient Wiltshire, Introd. i. 25. Tumuli, and pl. ix. xi. xii. § Tumuli. [t] The reader will recollect the water vase, alluding to the thirst of the dead, before mentioned, p. 86. [u] Of mystical meaning. See Ch. xiii. Art. i. § May, n. 3. [x] Ancient Wiltshire, i. Introd. &c. 66. Tumuli, pl. xi. xxiv. pp. 115. 243.; ii. 35. pl. vi.

VASES OF THE CLASSICAL ÆRA.

AMBER. Drinking cups of it occur in Juvenal,[z] but they were probably of a *glass*, or *copal resin*, which imitated it, such specimens having been found.[a]

AMPHICUPELLUM. A vase which, rounding from below to near the middle, had an upper bottom soldered on.[b]

AMPHITHETUM. A very large jug used in *parties de debauche*.[c]

AMPHORA. An immense vase, called also *diota testa*, very sharp at the bottom, and generally accompanied with two handles, used for olives, dry grapes, oil, and especially wine. Not exactly alike in fashion, the bottom parts of one sort being oval with only a stumpy point, the other conical and sharp to the end with projecting round handles.[d] They were fixed in holes, and supported by frames of wood or walled up. The chief manufacture was of Samos and Chios. The Sabine and Campanian were inferior. To prevent evaporation of the wine through the pores, they pitched it, and stopped the mouth with cork, covered with a composition made of pitch, chalk, oil, and other gross

[y] Id. Introd. i. 10. 26. 27. 85.; ii. 27. pl. xxxvi. of Tumuli. [z] S. 3. 1. 9. [a] Enc. [b] Id. [c] Id. [d] See cut in Pompeii, ii. 193.

matters. The age was inscribed by the Consulate (though often forged from vanity), and the size of the amphora, and kind of the wine, often added. Specimens are common.[f] The Amphora seems to be of Asiatick origin, for at Loni in India the use occurs of jars, as among the Greeks and Romans *(Amphoræ)*, for almost all necessaries.[g] Specimens occur in the Townley collection at the British Museum; and, at Pompeii, they have been found standing in rows along the wall of a wine-cellar. The spiked bottom and construction of wine vessels in pottery were for preservation and affixation in the ground. Both these practices are found among the Tartar tribes; who, fearful that their wine may be stolen, dig trenches in the ground, and bury the *jars* in places known only to themselves. It was the custom at Naples, only a few years ago, to bury a jar of wine upon the birth of a child, and not to exhumate it until the child was married. Samos and Chio were the most famous manufactories of these and other articles of earthenware; and these *Greek* vases were, says Horace,[h] the depositories of the most precious wines. To prevent evaporation of the liquid, the amphoræ were coated with pitch, and the mouths closed with a compound of pitch, chalk, oil, and other resinous matters. At Herculaneum was discovered a cave, at the bottom of which were found these vessels walled in, the mouth being fixed in a sort of marble step, for the purpose of receiving covers of the same stone; though Horace[i] certainly mentions a cork bung, coated with pitch (*corticem adstrictum pice*), as used for the same purpose. Ficoroni found several at Rome, inscribed in red letters with the name of the consul of the year, to denote the age of the wine; and an Herculanean amphora has the name of the prætor, thus:—"HERCULANENSES—NONIO." One at the Villa Albani was so large as to contain nearly seventy gallons; and another was marked [VII / LVI]; for Pollux shows[k] that there were different measures of these vessels, nominated accordingly.[l] They have handles; and a painting exhibits one carried upon a pole, resting on the shoulders of two bearers.

AMPHORATE. A crystal vase, of the form, and perhaps size, of certain *amphoræ*.[m]

AMPULLA. A bottle with a long narrow neck, made of glass or pottery, with an orifice so small as to let the liquor out by drops—hence called *guttuscoturnium*, or *gutturnium vas*. They were used for carrying oil, vinegar, liquid perfumes, libations of wine in sacrifices, washing the hands of those who wished to purify themselves, and ornamenting tables or buffets.[n] Cynic philosophers and beggars carried them at their girdles,[o] and travellers used them made of leather.[p] [The *Ampullæ ignis agrestis* were vases which reflected the colour of the pimples in St. Antony's fire. *Du Cange*.]

AMULA. Same as *Aquiminarium*.

AQUAMANALE-ILE. A silver ewer, called also *Guttus* and *Nasiterna*, with a basin for washing the hands before dinner. [Du Cange notes, that Spelman has mistaken it for a holy water stoup.]

AQUIMINARIUM, or AMULA. A vase for containing the lustral water kept in private houses; some families even having a priest on purpose. Those of bronze are round, two feet eight inches diameter, ornamented with laurel-leaves of silver within; sometimes with handles, and standing on a foot. Those of marble were striated, like shells, about sixteen inches diameter, and all standing on feet, channelled like columns.[q]

ARGABIA *Cothon*. *See* VIATORIUM VAS *(postea)*.

[f] Enc. [g] Bombay Trans. iii. 197. [h] Od. i. 20. [i] Od. iii. 8.

[k] iv. 23. vi. 2. x. 5. 20.
[l] *αμφοριυς, αμθοριςκος, ἡμιαμφοριονι καδδος.*
[m] Enc. [n] Sueton. Domit. 21. 1. [o] Plaut. Pers. i. 3. 43. [p] Id. Rud. iii. 4. 51. [q] Enc.

Asaminthus. A drinking vessel in form of a seat.[r]

Asellus. A wine-vessel;[s] [with two handles. *Du Cange.*]

Canopuses. Several false Canopuses exist, intended only for embalming birds, &c.[t]

Cantharus. A large cistern, shallow, on a flat foot, with rings or pendent handles.[u] It often occurs in the hands of Bacchus, and other deities; also a sort of basket of pottery, in which children were exposed;[x] likewise the exterior reservoir of publick fountains.

Capedo-uncula. A sacrificial vessel with handles; the *Capeduncula*, of the same fashion and use, but smaller.[y]

Capula. A vase with two handles, used for pouring oil from large into small jars.[z]

Carchesium. (One of the most ancient kind, the καρχησιον) used in festivals and sacrifices — elongated, wide, and flattened towards the middle, handles rising above the brims.[a]

Ciboria. A generic term for drinking cups.[b] Among the Egyptians it was a drinking vase for children, taken from the cup which held the flowers of the bean.[c]

Cirnea. *See* Hirnea.

Cissibium. *See* ΚΙΣΣΥΒΙΟΝ.

Coturnium Vas. *See* Ampulla.

Cotylus. Cotyliscus. Only one handle, a deep beak; often confounded with the *Præfericulum.*[d]

Cratera. The large cup, on the table, from which the drinking cups were filled. Its size upon ancient marbles distinguishes it from the latter. Herodotus mentions some of immense size.[e]

Cups. The ancient *Calices* included vessels which held solids.[f] All cups were in their origin, of pottery, but they had constantly two handles, sometimes four. They were often very large and elevated. The *Calices Allassontes*, made in Egypt, were of glass, variously coloured, and of changing hues. *Pteroti* or *Apteroti*, with or without two handles, raised in form of wings.[g] *Audaces*, of glass, turned in the wheel, bold enough to resemble natural crystal. *Diatriti*, of very brittle materials, highly wrought.[h]

Cyathus. A small vessel, with a handle, containing the 12th part of a sextary, with which, like a punch-ladle, they poured wine from the crater, or bowl, into the cups. From the *tædium* of this mode, they invented the unequal cups, from two to eleven cyathi. In drinking to their mistresses, they took as many *cyathi* as there were letters in her name. The *Cyathus* was also used as a measure both of liquid and dry substances by medical men.[i]

Diota. Two handles or ears.

Double Vases. The carving, which forms the exterior ornament, is at the same time the support, so that the cup may be taken out, and yet the parts are so well fitted that it is not easy to discover the double work, unless known.[k]

Fidelia. A vase of Samian ware.[l] According to Beger, it had a small hole at the top and bottom, being used for growing seeds and flowers of myrtle, by immersion in a larger vase, and taking it out when it had imbibed sufficient moisture.[m]

Futilis. An inverted cone, bottom a point, because it was used in the sacrifices of Vesta, and it was irreligious to let it touch the ground.[n]

Galeola. Undescribed.[o]

Gastra. Vases for receiving urine, placed in the highways.[p]

[r] Poll. Onom. [s] Petron. c. 31. [t] Engr. C. Cayl. Rec. i. p. 1. See Canopus, p. 126. [u] Engraved in Mus. Capitol. v. iii. [x] Aristoph. in Ran. Terenc. Andr. iv. 4—30 [y] Cic. Parad. 1. Nat. Deor. iii. 17. [z] Enc. [a] Macrob. Saturn. v. c. 21. Athenæus, L. xi. Winckelman. Stosch, L. v. n. 111, 112, &c. [b] Hor. Od. ii. 7. 21. [c] Athen. [d] Athen. Poll. Onom. vi. 18, &c. [e] Herodot. i. 10. iv. 8. [f] Ov. Fast. v. 505.

[g] Plin. 36. 26. [h] Mart. [i] Engr. C. Cayl. Rec. vii. pl. 44. n. 56. See too Mem. Acad. Inscr. viii. 379, seq. [k] Monum. Ined. n. 131. A Roman urn dug up at Stamford had three glazed casings of earth, with a sandy substance between each. Drakard's Stamford, 532. [l] Plaut. Aulul. iv. 2. 15. [m] Montf. iii. 93. [n] Serv. Æn. L. xi. v. 338. [o] Var. ap. Non. xv. 34. [p] Petron. 29.

GAULUS. A round drinking vessel.[q]

GUTTUS. *See* AMPULLA.

HIRNEA, or *Cirnea*, a wine vase.[r]

HYDRIA. A vase pierced on all sides, which represented the Egyptian God of water, a *Canopus*.[s]

INFUNDIBULUM. A vase in form of a boat, used to pour oil into lamps.[t]

ΚΙΣΣΥΒΙΟΝ. *Cissibium.* A vase, adorned with ivy leaves, or made of the wood.[u]

LACHRYMATORIES. Small bottles of glass or pottery, in general with a long neck. Picard had one with a spout, like a tea-pot, now or lately in Abbé Tersan's collection. They were intended for perfumes, used in sprinkling the funeral pile; not for holding tears, an absurd idea first started by Chifflet in his "*Lachrymæ prisco ritu diffusæ.*"[x]

LENTICOLA. A vase for odoriferous oils, so named from its round and very flat form.[y]

LEPISTA. A small open vase in form of a shell.[z]

ΛΟΙΒΕΙΑ, λοιβιδες or σπονδεια, small vases for libations.[a]

MATELLA, MATULA. A chamber pot.

MELLARIUM. The vase for the wine used in the festivals of the Bona Dea.[b]

NASITERNA. Ewer with handles and a large throat.[c]

ŒNOPHORUM. A large pitcher, from which they poured the wine for visitors.[d]

ΟΛΜΟΣ. A drinking vase, in form of an ox's horn, and much resembling the Rhyton.[e]

ORCA. A two-handled vase of pottery, larger than the Amphora, in which they salted bacon, and kept figs and wine.[f]

PAROPSIS. A vase for serving meat.[g]

PATELLA. A small porringer, used by the poor, in which they served vegetables, and made offerings to the Lares, &c.[h]

[q] Enc. [r] Plaut. Amphyt. i. 1. 273. [s] Enc. [t] Bonann. Mus. Kircher. Cl. i. pl. iv. 10. [u] Enc. [x] Id. [y] Id. [z] Id. [a] Id. [b] Id. [c] Non. c. 15, § 25. [d] Juv. S. vi. 425. [e] Enc. [f] Id. [g] Id. [h] Pers. S. iii. 36. Festus.

PATINA. Commonly of pottery, used for ragouts, fish, and niceties, in distinction from the *lanx*, or *pinax*, which was for roasted meats.[d]

PERIRRANTERION. The vase which contained the lustral water, amongst the Greeks.[e]

PHIALA, φιαλη. A flat dish with two handles, particularly devoted to Bacchus; placed among the Etruscan vases in the Genevieve cabinet at Paris.[f]

PRÆFERICULUM. A long vase, with only one very elevated handle. Winckelman describes one at Portici, and calls it a bucket. The handle arched and moveable, when it is lowered adjusts itself to the edge of the vase. It is cut like the vase itself, and is enriched with festoons and other ornaments. Besides this handle, the vase has two large and two small ears; the first present at the point of union with the vase, a female bust, carried on a swan, whose wings are extended, and the whole is worked in relief; the lower and smaller ears terminate at the bottom in a swan's neck.

PULTARIUM. A large bellied vase, used for cooking soup.[g]

RHYTIUM. A drinking vessel, with handles of a horse's, ox's head, &c. shaped like a horn, or so made to perpetuate the memory of drinking horns.

SIMPULUM, SIMPLUVIUM. A ladle with a perpendicular handle; mostly of pottery,[h] but sometimes of bronze.[i] It was used to take wine out of large vases into cups, besides sacrificial purposes. It was also of wood.[k]

SINUM. A bulky vase for wine.[l]

SITELLA. A ballot vase. *V. anteà*, p. 201.

SITULUS CORINTHIACUS. Big-bellied, with borders studded, and handles rising from the bottom only half its height; like the cup of Nestor, described by Athenæus.[m]

[d] Plin. 25. 12. Suet. Vitell. c. 13. n. 5. [e] Casaub. Poll. &c. [f] Enc. [g] Id. [h] Apul. Apoll. iv. 34. [i] Cayl. i. 274, &c. [k] Nonn. c. 15. n. 12. Plin. 35. 22. Archæol. xii. 109. [l] Nonn. xv. 34. [m] Enc.

Thuribulum. Vase for incense, used in the sacrifices.[n]

Triens. A drinking vase, commonly used, containing two quarts.[o]

Trulla. A vase for drinking and other uses.[p]

Urnæ Literariæ. Vases, charged with letters or inscriptions.[q]

Viatorium Vas. A small traveller's vase, made of *wood*, which distinguished it from the *Cothon*, of pottery.[r] It was probably the same as the αργαβια, a small vase, which horsemen attached to their saddles, for holding water.[s]

Of brass vases, see Chap. X. I am inclined to think, that the red vases, found here, called Red Samian-ware, are of Roman-British manufacture, or else Gaulish. The perfection to which these arts were brought in Gaul is displayed in some continental works not known here.

Gems. The Egyptians understood the art of engraving gems, and some appear which could not have been executed without the lathe, or *touret*, the Greek *teretron;* but Count Caylus[t] is not correct in stating, that their sculpture was almost wholly limited to intaglios, for Scarabæi abound in relief. The Egyptians and Orientals did not, however, use seals in their publick acts.[u] The Hæmatites was mostly confined to Egyptian gems, and Greek imitations.[x] Circles and borders in the form of cordons, the *Grenetis*, a distinction of Etruscan gems,[y] was, according to Count Caylus, a fashion borrowed from Egypt.[z] When the hieroglyphicks became sacred, superstitious people had them insculped upon gems, by way of amulets, a fashion deemed coeval with the introduction of the worship of Serapis by the Ptolemies. The Basilidians, intermingling Christianity with Heathenism, introduced in the second century that particular kind called *Abraxas*, supposed to have the property of curing diseases. They are mostly oval, and made of black Egyptian basalt. They have grotesque figures, like the Egyptian gods, of mixed human and animal forms, sometimes covered with letters; or they consist of mere inscriptions. In point of execution, they are contemptible.[a] Mr. Dodwell says, that the Inscriptions of the Abraxas are unintelligible, because they were probably the ιερα γραμματα, or sacred writings, comprehended only by the priests.[b] To the Abraxas succeeded the Talismans, of high estimation in the East, because the reveries of judicial astrology have been joined to these, as well as to the former.

But the chief gems of Egypt were the Scarabæi, or Beetles, adopted by other countries. The Egyptians worshipped this insect, and made it the symbol, 1. of the world, because it rolled its excrements into a globe; 2. of generation, because it buried the bowls in which it included its eggs, &c.; 3. of an only son, because they believed that every beetle was male and female; 4. of valour, manly power, &c. whence they forced all the soldiers to wear a ring upon which a beetle was engraved, *i. e.* an animal perpetually in armour, who went his rounds during the night; an emblem adopted by the Romans, who made it a part of some legionary standards; 5. of the sun; 6. of the moon, from horns; 7. one-horned, of Mercury; 8. with the eyes pierced by a needle, of a man who had died from fever; 9. surrounded by roses, of a voluptuary, because they thought that the smell of that flower enervated, made lethargick, and killed the beetle. Other accounts say that the Egyptian warriors wore the Scarabæi as magical defences, because they believed the beetle, consecrated to the sun, to be the animated figure

[n] Auson. Id. xii. 105. [o] Propert. iii. 8. 29. Pers. Sat. iii. 100. Mart. i. 107, 108. [p] Enc. [q] Nouv. *v.* Diplomat. t. ii. p. 96. [r] Plin. 16. 20. [s] Cayl. Rec. ii. pl. 38. n. 2. [t] Rec. i. pl. 6. [u] Non signat Oriens aut Egyptus; literis etiam tunc contenta solis. Pliny. [x] Cayl. Rec. vi. pl. 44. n. 2. [y] Gori Mus. Etrusc. p. 431. [z] iii. p. 35.

[a] Montfauc. ii. p. 2. b. 3. c. 1, 2, &c. Suppl. ii. b. 7. c. 10. [b] Greece, i. 190.

of that star, which they thought the most powerful of all the Gods. Divers had amulets of the great horned beetle, because they thought it a preservative against the cramp. All these superstitions are very ancient, for they occur upon the sepulchres of Biban-el-Moluk, and are traced to the Indians, Hottentots, and other nations. Even Augustine, from some superstition, often compares Christ to a beetle.[c]

Among the Egyptian gems, says Winckelman,[d] all those which have a beetle on the convex side, and an Egyptian deity on the concave, are of a date posterior to the Ptolemies. Moreover, all the ordinary gems, which represent the figures or heads of Serapis or Anubis, are of the Roman æra. The Egyptians, according to Count Caylus,[e] used gems for amulets, and made them of all substances except metal. Those of pottery, covered with green and blue enamel, were preferred. At first they used cylinders, squares, and pyramids; then came to the Scarabæi, and there stopped. Convenience assisted superstition. The body of the beetle served for a hold to the hand, and the base for a place of safety and facility to put the seal. Some are so large as to be even four inches long. They are made of the most durable stones. The convex part is commonly worked without much art; and upon the base, or flat part, are characters not yet understood.

The Etruscans adopted the Egyptian form of the Scarabæus, like a half-walnut; and their gems, which scarcely exceed the natural size, have the figure of the insect upon the convex side. They have a hole lengthways, for suspension from the neck, or annexation to some other part of the person. They are generally cornelians; some of very ancient style, but of work extremely precious, although in the Etruscan manner, *i. e.* in correct design in the figures, and harshness in the turn of the muscles. In the end, the Greeks suppressed the body of the Scarabæus, and preserved the oval form which the base presented for the body of the sculpture; lastly, they mounted them in rings.[f]

Count Caylus,[g] speaking of the Greek gems, observes, that the letters are minutely exact, even to the distinction of dialects. The Greeks were in the habit of presenting the names of new-married persons, at the nuptials, to relatives and friends; also of sculping vows for the prosperity of countries or individuals, devices and distiches sweetly simple, in true Greek taste, as ΛΕΥΚΑC. ΚΑΛΗ ΧΑΙΡΕ, *health to the pretty Leucasia*, &c. They executed their work both in cameo and intaglio; and had an art of making the letters appear white, by means of passing the gem through fire.[h] Sometimes the Engravers put their names, or a logogriph, punning upon them.[i] The art

[c] Enc. Beetles occur with radiant heads, the heads of Isis, &c. In Montfaucon, Caylus, &c. are women feeding beetles upon tables or altars, perhaps for augury, or with the hands elevated, as if worshipping them. C. Caylus (Rec. v. pl. 7. n. 1.) has engraved a singular Isis, i. e. a woman's head upon the body of a beetle. Aristophanes says, that the beetle was under the protection of Jupiter *Cataibates*, or Descensor. [d] Art. 2. c. 1. [e] Rec. ii. 38.

[f] Enc. [g] Rec. i. pl. 52. n. 2. Gems engraved in concave were called *Gemmæ Ectipæ*; in relief, *Gemmæ sculpturâ prominente.* [h] The process is detailed in the Mem. de l'Academ. des Inscr. for 1732, p. 169.

[i] Thus Plutarch, in Cicero, mentions the words *Marcus Tullius*, with a *vetch*, for *Cicero*. The Engravers' names which appear upon gems are, *Admon*, ΑΔΜΩΝ; *Æpollianus*, ΑΕΠΟΛΙΑΝΙ; *Aetion*, ΑΕΤΙΩΝΟC; *Agathemerus*, ΑΓΑΘΗΜΕΡΟC; *Agathopus*, ΑΓΑΘΟΠΟΥC; *Alexander*, ΑΛΕΞΑΝΔ.; *Alpheus*, ΑΛ+ΗΟC; *Allion*, ΑΛΛΙΩΝΟC, and ΑΛΛΙΟΝ; *Amphoterus*, ΑΜΦΟ.; *Anteros*, ΑΝΤΕΡΩΤΟC; *Apollodotus*, ΑΠΟΛΛΟΔΟΤΟΥ; *Apollonides*, ΑΠΟΛΛΩΝΙΔΟΥ; *Apollonius*, ΑΠΟΛΛΩΝΙΟΥ; *Aspasius*, ΑCΠΑCΙΟΥ; *Athenion*, ΑΘΗΝΙΩΝ; *Aulus*, ΑΥΛΟΥ; *Axeochus*, ΑΞΕΟΧΟΣ; *Cæcas*, CAEΚΑΣ; *Carpas*, ΚΑΡΠΟΥ; *Cneius*, ΓΝΑΙΟC; *Coinus*, ΚΟΙΝΟΥ; *Diocleus*, ΛΙΟΚΛΕΟΥC; *Dioscoridus*, or *Dioscuridus*, ΔΙΟCΚΟΥΡΙΔΟΥ; *Diphili*, ΔΙΡΗΙΛΙ (*sic*;) *Domes*, ΔΟΜΗΤΙC; *Epitynchanus*, ΕΠΙΤΥΓΧΑΝ; *Evodus*, ΕΥΟΔΟC; *Eutyches* of *Egea*, pupil of Dioscorides, ΕΥΤΥΧΗC ΔΙΟCΚΟΥΡΙΔΟΥ ΑΙΓΕΑΙΟC; *Felix*, pupil or freedman of Calpurnius Severus, ΚΑΛΠΟΥΡΝΙΟΥ CΕΟΥΗΡΟΥ ΦΗΛΙΞ; *Heius*, ΗΕΙΟΥ; *Hellen*, ΕΛΛΗΝ; *Hyllus*, ΥΛΛΟΥ; *Lucius*, ΛΕΥΚΙΟΥ; *Mycon*, ΜΥΚΩΝΟC; *Mythus*, ΜΥΘ.

was introduced at Rome, by Dioscorides, in the time of Augustus, and subsisted till that of the Gordians. As the Engravers also executed coins, the best gems are simultaneous with the best medals. The heads were first worked in cameo, as those of the moderns in wax, before the intaglio was cut.[k] All the precious stones, except the diamond (and the ruby, generally, because too precious and hard), were used; but for intaglios, agates, cornelians, sardonyxes, and chalcedonies were preferred; for those in relief, the different sorts of agate-onyx. The hydrophanous stones, which lose their transparency by immersion in water,[l] and rock crystal occur, as well as other pebbles, of a colour suited to the subject, or tinged by art,[m] as black agate for Proserpines, aigue-marine for Neptunes and Leanders, red jaspers for Marsyases, and amethyst for Bacchuses and Sileni, because it was of a vinous colour, and thought to prevent intoxication.[n] The ancients also cut glass with the lathe,[o] and their pastes, as rare and as valuable as their gems, often imitate the veins and various-coloured shades of the original.[p] Some stones they did not know. The turquoise, says Nares, was formerly considered as a gem; but is now known to consist chiefly of phosphate of lime, with some colouring materials. Instances occur, where the space of the figure has been hollowed out, in order to receive a bas-relief of it in gold; or else it has been covered with gold-leaf.[q] Dr. Clark saw a sardonyx, exhibiting three distinct layers of brown and white chalcedony, upon the upper layer of which was an intaglio, representing the well-known figure of Mercury with a purse. From hence, he observes, that the peculiar locality of certain mythological subjects upon the gems of ancient Greece, has not perhaps been noticed.[r] That favourite ornament the guilloche has been distinctly recognised upon some gems.[s] A singular use was made of emeralds: they were not only blended with mosaic work, but they were cut flat to reflect objects, engraved, and carried on the end of sticks to dazzle the eye.[t] Gems were used by the Romans in dress, necklaces, and fibulæ, and also put upon shoes.

The distinction of ancient and modern gems is founded, according to Æneas Vico, upon the different folding of the drapery, upon the different character exhibited in the hair, ears, hands, and extremities. The attitudes and composition are not like the modern. The figures have different movements. There is also a grace and delicacy now unknown.[u] Most of the small intaglios which the author has seen are concave in the field.

Under Constantine the art degenerated, but was revived by the Medici.

The Roman-Britons had cameos, and they were in much request in the succeeding ages.[x] Pebbles and curious

Myrton, ΜΥΡΤΩΝ; *Neisus*, ΝΕΙϹΟΥ; *Nicomachus*, ΝΙϹΟΜΑϹ; *Onesas*, ΟΝΗϹΑϹ; *Pamphilus*, ΠΑΜΦΙΛΟΥ; *Pigmon*, ΠΕΙΓΜΟ (*Mus. Flor.*); *Pergamos*, ΠΕΡΓΑΜΟΥ, *badly read by Stosch*; *Pharnaces*, ΦΑΡΝΑΚΗϹ; *Philemon*, ΦΙΛΗΜΟΝΟϹ, and ΦΙΛΗΜΩΝ; *Phrygillus*, ΦΡΥΓΙΛΛΟΣ; *Plotarchus*, ΠΛΟΤΑΡΧΟϹ; *Polycletus*, ΠΟΛΙΚΛΕΙΤΟΥ; *Pyrgoteles*, ΠΥΡΓΟΤΕΛΗϹ; *Quintillus*, ΚΥΙΝΤΙΛ.; *Region*, ΡΗΓΙΟΝ; *Rufus*, ΡΟΥΦΟΥ; *Skylax*, ϹΚΥΛΑΚΟϹ; *Seleucus*, ϹΕΛΕΥΚ; *Solon*, ϹΟΛΩΝ, and ϹΟΛΩΝΟΥ, and ΣΟΛΩΝΟϹ; *Sosocles*, ϹΟϹΟΚΛΕ; *Sostratus*, ϹΩΣΤΡΑΤΟΥ; *Teucer*, ΤΕΥΚΡΟΥ; *Thamyrus*, ΘΑΜΥΡΟΥ; *Tryphon*, ΤΡΥΦΩΝ; (Enc.) From these names appearing on Gems with heads, they have been often thought to appertain to the figures.

[k] Cayl. Rec. iv. pl. 48. n. 4. [l] Winckelm. Stosch, Cl. ii. n. 1123. [m] Ils teignoient le cristal dans toutes les couleurs, et surtout dans un tres beau vert d'emeraude. Jusques dans les Indes, on imitoit le beril avec le cristal. D'autrefois, on produisoit de fausses amethystes, dont le velouté pouvoit en imposer, meme à des connoisseurs; ce n'etoit cependant que le l'ambre teint en violet. *Mariette.* [n] Enc. In after-ages great drinkers wore it round their necks. Dict. Polygraph. v. *Amethyst.* [o] Cayl. ii. 363. [p] Plin. 35, 30. Winckelm. Art. L. 1. c. 2.

[q] Ibid. Mus. Flor. i. tab. 66. n. 1. Mariette, i. p. 89. Cayl. Rec. i. 167. Maffei, iii. pl. xcvi. [r] iii. 167. [s] Cayl. Rec. ii. 363. [t] Cayl. Rec. iii. pl. 59. n. 1. Buffon. [u] The Author has seen some in the possession of G. W. Counsel, Esq. of Gloucester, of such exquisite beauty as fully to vindicate this superior claim. [x] M. Paris, 995. Roy. Houshold, 347, &c.

stones, suspended for amulets, occur in British barrows. A star set with garnets was dug out of a barrow in Kent,[y] evidently *Roman-British*, but no gem was discovered in the purely Celtick excavations of Sir R. C. Hoare. We may therefore fairly think them a Roman introduction, so far as concerns the precious stones. Tassie proves, from Heraclius, that the art of making impressions upon pastes was known in the eleventh century. Gems were valuable presents, and much esteemed by the Anglo-Saxons. King John was a great admirer and collector of them; and with good reason, for they were supposed to cure diseases, to render persons invincible, even invisible (a property ascribed, says Nares, to the *opal*, wrapped in a bay-leaf), and to detect poison by change of colour. Pierre de Boniface, a great alchemist, and much versed in magic, who died in 1323, is the reputed author of a manuscript poem on the virtues of gems, of which the celebrated Nostradamus gives the following pretended extract: "The diamond renders a man invincible; the agate, of India or Crete, eloquent and prudent, amiable and agreeable; the amethyst resists intoxication; the cornelian appeases anger; the hyacinth provokes sleep;" and various properties are in similar manner ascribed to other kinds. Rob. Grosseteste, Bishop of Lincoln, invented characters of wonderful power, which were inscribed on valuable gems.[z] We find a cornelian with a head insculped, set in a mitre; and gems inserted in linen [a] and gloves.[b] There is a legend told of Charlemagne, that he would not forsake the putrid corpse of a favourite mistress, because under the tongue was a gem "enchassée," in a "very small ring," and that, when it was taken away and thrown into a marsh, the emperor was attracted to the site of the submerged ring, and in consequence founded upon it a palace and church, which gave birth to Aix la Chapelle.[c]

No diamond has been found at Herculaneum or Pompeii; but a ring, set with twenty-five table diamonds, regularly and well disposed in gold, was found in a kistvaen at Carne, in Westmeath.[d]

Notwithstanding D'Ancarville,[e] the art of cutting the diamond was unknown to the ancients. Those only occur which had received a light polish, and irregular facette, by friction among sands and other pebbles in the beds of rivers. In 1476, Louis Berquent discovered by accident the method of polishing them; and in 1564 Clement Biraque first engraved on one the portrait of Don Carlos, the unfortunate son of Philip II. of Spain. This invention has been erroneously ascribed to James de Trezzo.[f]

Cylindrical Stones. Pliny [g] says, that there was a precious stone, valued for its length, which artists therefore sculped cylindrically. Many occur in cabinets; but the greater part have been engraved by the ancient Persians.[h]

Oculists' Stones, (see Chap. X.) are mere stamps of quack-medicines.[i]

Signet Rings. Dr. Clarke gives the following summary account of Signet Rings: "They are," he says, "recorded by Moses. Signets without stones, and entirely of metal, did not come into use before the time of Claudius. The Phenicians used the beetle-formed signets of Egypt. The introduction of sculptured animals upon the signets of the Romans was derived from the sacred symbols of the Egyptians: hence the origin of the sphinx for the signet of Augustus. When the practice of deifying princes and venerating heroes became general, portraits of men supplied the place of more ancient types. This custom gave birth to the cameo; not, perhaps, introduced before the Roman power, and rarely found in Greece.[j]"

[y] Gough's Camd. i. 241. Hoare's Anc. Wilts. i. 124. 165. 200. [z] Brit. Monach. 2 edit. 4to. 12, 13. [a] Dugdale's St. Paul's, 315. 322, 323. ed. Ellis. [b] Warton's Poetry, i. 182.

[c] Mem. de Petrarque, i. 210. [d] Gough's Camd. iii. 571. [e] Hamilton Vases, vol. iv. [f] Enc. [g] xxxvii. 8. [h] Enc. In Landseer's Sabæan Researches are some fine specimens. [i] Cayl. Rec. i. 230. [j] iv. 27—29.

Rings. Though the use of rings is so ancient as to be enveloped in fable, Pliny[k] thinks, because Homer does not mention sealing letters with them, that they were not known to the Greeks at the time of the Trojan war, but of signets a greater ancientry is established. The Etruscans and Sabines had them;[l] and he is of opinion that the fashion was brought from Greece to these nations, and thence to Rome; but when the fashion first commenced he did not know. They were in use among the Gauls and Britons; but seemingly for ornament only.[m] The Romans for a long time used iron rings, and the first mention of any of gold is in the year 432 U.C.[n] Other materials were, simple, mixed, or double metal—silver and iron gilt, or rather gold inclosed in the iron—circle of gold or bronze—or bronze, the collet of gold—some open, but elastic—some solid, others hollow—with or without precious stones, for seals—some stones ensculped, others not—with even two or more stones—emerald rings, found at Pompeii—glass used by the people instead of gems—some made entirely of one stone, as of amber.[o] There were different modes of wearing rings. Among the Romans, before they adorned them with precious stones, when the figure was sculped upon the very matter of the ring, every one wore them at option upon what hand or finger he pleased.[p] When gems were added, they were worn in preference upon the left hand, and it was excessively effeminate to put them upon the right.[q] From Tertullian, it appears that in his time they were worn on the left hand.[r] The fourth finger was at first used, as is attested by Pliny, and the statues of Numa and Servius Tullus; afterwards the second, *i. e.* the index; then on the little finger; lastly on all the others, except the little one. The Greeks also wore it upon the fourth finger of the left hand.[s] Pliny says, that the Gauls and Britons wore it upon the middle finger. At first only one ring was worn; afterwards one upon all the fingers; then many upon each finger;[t] lastly, one, and even many, upon each joint of the finger.[u] Rings were worn (to be taken off or on according to festivals) upon statues of deities and heroes; and upon some of the emperors, with the *Lituus* ensculped, to show that they were sovereign pontiffs. There were even distinct rings for summer and winter,[x] and this shows why some rings are thick and solid, the hoop and the collet being of one piece only. Count Caylus[y] has published one of these last. It is finer upon one side than the other, in order to be more easily worn, whether upon the small or fore finger, by turning the small side within the hand. Rings for the nostrils were common among the Orientals. Gold rings, at first only conditionally allowed to senators, descended at last to freed-men and others. Those of the people were of silver or brass; of slaves, iron. The gold rings were laid aside in mourning, under accusation, or in supplication. The marriage, or fyancel ring, was always, says Pliny,[z] of iron, but Tertullian adds, of gold. Isidore says,[a] that women either wore no other ring, or never more than two. Another sort were seal-rings, pretended to be an invention of the Lacedæmonians, who not content with locking their coffers, added a seal; for which purpose they made use of worm-eaten wood,[b] with which they impressed wax

[k] xxxiii. 1. [l] Dion. Halicarn. L ii. L i. c. 5. [m] Enc. [n] Liv. ix. c. 7. [o] Artemidor. L. ii. c. 5. L. xi. c. 2. 5. Festus, v. *Elera.* Aul. Gel. L. x. c. 15. Arist. Phys. L. iii. c. 9. Jul. Poll. D. vi. c. 33. v. 7. Plin. xxxiii. 1. xxxv. 6. Pompeiana, 237. Treb. Poll. in Claud. Gothic. c. 14. Plin. xxxvii. Gorl. Dactylioth. n. 101.

[p] Macrob. vii. c. 13 [q] Lucian Navig. Tertull. de cult. Femin. c. ult. Plin. xxxiii. 1. Sil. Ital. L. 11. Hor. L. 11. Stat. vii. v. 8. Capitolin. in Max. vi. [r] De cult. Fem. c. 1.

[s] Aul. Gell. L. x. c. 10. [t] Mart. L. v. Ep. 63. ii. Ep. 60. Tertull. de cult. Fem. L. i. [u] Aristoph. in Nubib. Mart. L. vi. Ep. 11. Senec. Nat. Q. L. vii. c. 31. Quinctil. Instit. L. xi. Clem. Alex. Pædag. L. iii. [x] Juven. S. vii. v. 89. [y] Rec. ii. pl. 88. [z] xxxiii. i. [a] xix. 32. [b] In Stosch is a gem, engraved in capricious holes and

or soft wood: after which they learned to engrave seals. The figures upon seals were as various as among us, except that the ancients used figures of their ancestors, friends, or even themselves. In Stosch is a symbolical ring, supported by two cornucopiæ. Upon the beazle is a mask in relief, and in the circle of the ring is a crescent and star. The word *Symbolum* for a long time meant a ring,[c] and was substituted for the Ancient Oscan word, *Ungulus*.[d] The ring was in general the emblem of fidelity in civil engagements; and hence, no doubt, its ancient use in many functions and distinctions.[e] There were also the *annulus natalitius*, or birth-day ring, sent as a present by clients or friends, and worn only on that day;[f] the *annulus sponsionis*, or pledge ring; of contracts or wagers; the ring worn by the flute-players, very brilliant, and adorned with a gem; the *Samo-Thracian* iron ring, talismanic, and engraved with magical characters, inclosing a herb cut at a certain time, or small stones found under particular constellations; and the *annulus piscatoris*, or papal seal, from the figure of St. Peter upon it, who is supposed to have first used it.[g]

In the Classical, as in the Middle Ages,[h] we find rings sent as credentials of a mission. The hacknied story of losing rings, and finding them in the body of a fish, occurs in Pliny.[i]

British Rings. The rings found in barrows are large, made of jet, or cannel coal, ornamented on the outside with imperfect circles, which appear to have been formed by some hard instrument. They were probably worn as amulets, not as rings. Plain brass rings have been found on the fingers of skeletons; and such rings, hollow, and quite plain, have been called Druid's rings. Rings of twisted brass wire also occur; as do rings made of a *metal like tin*. Small cast black rings have been found, and are supposed to have been the old British money mentioned by Cæsar. Rings perforated for suspension, and rings of iron, also occur.[k] Another ring found in a British barrow is round, thick, and merely grooved crossways without setting.[l]

Anglo-Saxon Rings, &c. They were common among the Anglo-Saxons,[m] (kings giving them to their witenagemot and courtiers, and they to their descendants,) and worn with gems by ladies,[n] and for the distinction of persons, who were known.[o] An Anglo-Saxon ring has the hoop of wrought lozenges and circles alternately, and is inscribed Ahlstan, Bishop of Sherborne,[p] for a ring was an indispensable episcopal ornament, implying marriage to the church.[q] It was not uncommon for Saxon gold rings to have the name of the owner for a legend.[r] Will. de Belmeis gave certain lands to St. Paul's Cathedral, and at the same time directed that his gold ring, set with a ruby, should, together with the seal, be affixed to the charter for ever.[s] There also occur, 1. *Gimmel*, or betrothing rings, with two hoops interlaced (sometimes with a heart divided into two halves in the middle), used in the fyancels, the lover putting his finger in one hoop, the mistress in the other, as love-tokens.[t] Of those of the first Christians, see *Seals*, *postea*, *p.* 249. 2. *St. Martin's Rings*, of mere copper gilt, given for presents to girls.[u] 3. *Rush Rings*. A method of deceiving girls into fornication, under the presumption of their being thus married.[x]

lines, to resemble worm-eaten wood, that being the first material used for making an impression, because it was difficult to be counterfeited. These seals were called *σφραγιδια θριπιδεστα*. *Etym. Magn.*

[c] Plin. xxxiii. 4. [d] Festus.

[e] Plin. xxxiii. 4, 6, 7; xxxvii. 4. Compare Gori. Mus. Flor. ii. 27. [f] Pers. i. 16. [g] Enc. [h] Apul. p. 243. ed. Bip. Decem Scriptor. 1143. M. Paris 44. [i] xxxvii. i.

[k] Hoare's Anc. Wilts, i. 115. 126. 236; iii. 478. pl. xl. f. 2. Gough's Camden, ii. 266. [l] Archæol. xiv. 124, 125. [m] XV. Script. 302. 326. Turner's Anglo-Saxons, iii. 131. [n] M. Paris, 187. [o] Id. 576. [p] Archæol. iv. 47.

[q] Du Cange, *v. Annulus*. [r] Gough's Camden, pl. xix. v. ii. 56. [s] Dugdale's St. Paul's, p. 6. Ed. Ellis. [t] Archæolog. xiv. 9. Popul. Antiq. ii. 27. [u] Popul. Antiq. ii. 26. 29. [x] Du Cange, *v. Annulus de junco*. Douce on Shakesp. i. 316. seq.

4. *Wedding Rings.* Derived from the Classical Ancients, and put upon the wedding finger, from a supposed connection of a vein there with the heart; consecrated and sprinkled with holy water; and presents of the bride cake passed through it.[y]—See *Thumb-ring, postea.* In 1659 was advertised as lost, "a ring which was a wedding ring, tyed with a black ribbon, and two black little ones, with a lock of hair in it: the poesie, *United hearts death only parts.*" 5. *Death's Head Rings.* The procuresses, says Nares, of the time of Elizabeth, usually wore a ring with a death's head upon it. This was odd enough, for Beaumont and Fletcher say,

> ————————" I'll keep it
> As they keep *death's head in rings,*
> To cry Memento to me."
> *Chances, A. i. sc.* 3.

6. *Cramp Rings* were used as preservatives against fits, and were consecrated for that purpose upon Good Friday by the Kings of England. In another account, we find three young men subscribing 6*d.* each to be moulded into a ring for a young woman afflicted with the malady mentioned. Love Rings, with the orpine plant as a device, because the bending of the leaves was presumed to prognosticate whether love was true or false, occur in the 15th century. Lord Chancellor Hatton sent to Queen Elizabeth a ring against infectious air, " to be worn betwixt the sweet dugs" of her bosom. Grave persons, such as aldermen, used a plain broad gold ring upon the thumb. In the portrait of Lady Anne Clifford, the celebrated countess of Pembroke, &c. she wears her *wedding* ring (Query *wedding* ring) on the thumb of her right hand. Another instance of a female with a ring on the thumb occurs in a painting at Charlton. co. Wilts.[z]

Gold-Wire Rings, i. e. of three gold twisted wires, were given away at weddings, sometimes in large numbers.[a]

The rings of the Classical Ancients were rather incrusted, than set in gold, in our slight manner[b].

Seals. By means of augmenting the bulk of rings, large diplomatic seals were formed; and by diminishing that of seals was made the smaller kind. The Classical Ancients, and especially the Romans, used rings for seals. Those distinct from rings did not appear till about the ninth century, nor privy-seals, generally, till the twelfth. The privy-seal seems to have superseded the ring, or was the same thing under another denomination. The use of engraved gems for this purpose was first known to the Egyptians, from whom it passed to the Greeks, Etruscans, and most of the ancient nations. We find them too in France in 660. The metals, glass, chalk, certain earths, and wax, are nearly the only substances upon which seals were sculped. Gold seals, with the exception of Chilperick's ring, commence with Charlemagne; but the *bulla* of gold was a royal privilege. Silver seals are more rare. They occur among the Constantinopolitan Emperors, and elsewhere, in 1128 and 1266. In 1152 we find pewter or tin used, the Emperor Frederick I. having three sorts, gold, silver and pewter. The form of ancient seals is infinitely varied. They are round, long, oval, demi-oval, triangular, square, horned, hollow, octagonal, hexagonal, pentagonal, in the form of hearts, trefoils, crescents, horse-shoes, &c. The Greeks and Romans not only used rings for sealing, but had two kinds of copper seals. One was graved in concave, for impressing wax, and other ductile materials; the other in relief, for marking vases, bricks, goods, and affixing names, monograms,

[y] Popul. Antiq. ii. 35. [z] Sir R. C. Hoare's Mod. Wilts, Hundr. of Branch and Dole, p. 145. Britton's Beaut. of Wilts, i. 63.

[a] Public Intelligencer, Nov. 14—21, 1659. Gage's Hengrave, 7. Popul. Antiq. i. 128, 263; ii. 36. 598, 599. Nares, *v. Thumb-ring.*

[b] Cayl. Rec. ii. pl. 28. n. 4.

and signatures to letters and deeds. The usual figure of these seals is an oblong square. The orbicular form is the most simple, and also the most ancient of all, devoted to authenticate acts. It has been more especially appropriated to metal seals; and is the most usual form in those of dukes, earls, &c. down to gentlemen. It is also the most ancient ecclesiastical form. The oval also is of remote date. The horizontal oval was current in Italy from the tenth century. After the eleventh the perpendicular oval is somewhat rare. Instances occur from 1113 to 1390. The oblong or parabolic seals are of two kinds, one rounded above and below, the other sharp-pointed. This fashion commenced in the twelfth century, and particularly distinguishes the seals of bishops, ecclesiastical persons, and ladies of rank. The sharp-pointed are the most common. Instances occur among laymen. The oval and parabolic forms gave birth to numerous other figures. To diminish the size, they cut off the upper half of the round and pointed oval. Only one instance of the trefoil form was found by Herneccius. The escutcheon form accompanies the use of armorial bearings. Square seals are very rare. They occur among the Roman emperors, and makers of talismans used this form. In 1305 we find in Austria one oblong square; in 1245 a lozenge. In the 15th century the German Lords greatly multiplied the forms. Some are pentagonal, resembling low mitres. The octagon, which alone appeared upon the seal-rings of the first ages, was revived in the 16th century. In France and Germany, both in 1283 and 1324, horned seals occur. Some have the form of a nail, which was a relic, as that of an abbey at Carpentras. Others had the image sunk in the middle, and the legend on the brims, raised like a plate. This occurs in the twelfth century. In the fifteenth, we find the form of a bust, and a queen crowned. In general, the more ancient seals are smaller than the later.

The capital Latin letters began to degenerate into the Gothick about the twelfth century. It is not uncommon to see Greek characters. Crosses, preceding the legend, commence from the earliest times to the fourteenth century. About the beginning of the fifteenth, rosettes, stars, &c. were substituted instead. *Sigillum*, in initials, &c. occurs in 972, though the practice is not considered as general till the eleventh century. The use of poetical legends may be deduced from the ninth century. The first Christians engraved upon their seals symbolic figures, such as a dove, fish, anchor, or lyre. The ring used in their fyancels represented pigeons, fish, or more often two hands joined together. Clemens of Alexandria, who permitted these symbols, condemns not only the representation of idols, but also of instruments of war, vases of the table, and of every thing repugnant to the strictness of the Gospel. Kings seated on their thrones commence with the eleventh century; as do equestrian figures, which always indicate high rank. Ladies riding as men, or on side-saddles, appear in the twelfth. In the 13th, the horses are richly trapped. According to Gudenus, this custom of equestrian figures, so far as concerns great lords, ceased in the fifteenth century, though it continued with kings and dukes. Palms denote piety, constancy, and victory; flowers, roses and lilies, integrity of morals, wherefore these symbols are very common in the hands of bishops, abbots, &c. In Germany, the dukes used seals before Charlemagne, but the common and regular practice commences with him. The emperors seated on the throne cease with Frederick IV. who died in 1493. The neighbouring kings imitated the imperial pattern, except that equestrian figures occur among them, but not among the emperors. The seals of the Lombard princes are never suspended, but always affixed to the charters. No seals are known of Spain before the twelfth century. It is not true that the use of seals in England commences with the

Confessor. At the abbey of St. Denis, in France, were genuine charters of Offa and Ethelwulf, sealed with their seals, representing their portraits. One of Edgar's is a bust in profile. After the Conquest seals became common. After William the First all the kings are on one side, on horseback, the face turned to the right, but that of Charles I. to the left. Edward IV. first carries the close crown. Edward the Confessor, Henry I. and II. are seated with the sword and dove [c]. Henry VI. is the first king who has a close crown over his arms [d]. Seals in Scotland commence with Duncan in 1094; for the authentication of deeds, probably not before Malcolm III. who began to reign in 1057. Irish kings, on horseback, appear in the twelfth century. Instead of seals, there often occur strips of leather, or parchment, tied in knots; a practice of the ancient Greeks. They occur in the tenth century, and were in vogue towards the middle of the twelfth. The earliest known seal of the Dukes of Normandy commences in 1015, with Richard II.; of Brittany, in 1084, with Alan IV.; of Burgundy, in 1054, with Robert I. who is on foot, in the Roman military habit. Towers, castles, and gates, to represent jurisdiction, sovereignty, or descent, were common in the twelfth century. In the thirteenth, young princes had seals, marked with hunting or hawking devices, to denote their diversions and youth. Ladies used seal-rings in the sixth century, but women of rank had no large seals till towards the beginning of the twelfth. Most of them are represented standing, and then their seals are oval; when on horseback, round. Madox has published some of those of our English ladies in the thirteenth century. German princesses are commonly represented sitting. Countesses almost always stand, and are without escutcheons to the end of the thirteenth century. Ladies sitting are not common in France or England. Those which represent some castle, or their arms, are usually round. All bore at first the arms of their husbands. They added afterwards their own, in a separate escutcheon. Shields of arms take date with the twelfth century. After the commencement of the Croisades, the custom prevailed of describing the arms on long elliptical shields on the reverse of the seals, which arms were placed there instead of the secretum. The Signet was for private use, with arms, cut on a block of metal of a smaller shape, and a legend of the name superscribed round the margin.[e] The first seal with arms is said to be one of John Earl of Morton, afterwards King John.[f] Duchesne is mistaken in making the personal figure appropriate to knighthood alone. The seals of the most ancient titled lords do not differ from those of knights. From 1190, a bar, or brisure, in the escutcheon, shows a younger son. The equestrian figures never occur in the German nobility of the second rank. They used no seal at all till the thirteenth century, *at which period seals became common all over Europe.* At the beginning of the fifth century all the towns of the empire had public seals; which custom, according to Baronius, lasted till the eighth. In France, they properly commence with the institution of communes, at the end of the eleventh century. Notaries had proper seals from the commencement of the fourteenth; but, says M. Paris, there being no notaries in England, the use of seals became there more common. The public seal was also used when the private was not known; and in deeds pupils used that of the tutor; young lords those of their parents. It was even common to borrow another person's. In the earliest ages bishops sealed only with rings, but from the ninth century they had distinct seals. In the tenth century they put their own effigies, in imitation of kings; but, till the eleventh, continued to have sometimes those of

[c] Strutt's Dress. pl. xxviii. xxxv. [d] See Willement's Regal Heraldry, pl. ix.

[e] Dallaway's Heraldick Inquiries, pp. 16—18.
[f] Savage's Memorabilia, 326, from Sandford.

the patrons of their churches. Episcopal seals became common towards the decline of the eleventh century. For a time they preserved the round form, but soon became oblong. One of the most ancient known of the pointed oval is that of Theobald, Archbishop of Canterbury (in Madox's Formulare Anglicanum), about the year 1139. In France and England, after the middle of the twelfth century, all dignified ecclesiastics mostly stand; in Germany they sit. They had privy seals. One of the most ancient known is of 1128. They were general in the thirteenth century, with the arms of their churches or families. In the thirteenth century the figure in episcopal seals sometimes carries a cross in one hand. It alludes to preaching the Croisades. A seal with armorial bearings, before the eleventh century, is certainly false.

As to privy or counter-seals, they imply, anciently, the figure on the back of the principal seal. 1. The most ancient kind is that which has no necessary connection with the other seal. Such was that of the Confessor. 2. Impressions on the reverse; the legends being connected with the other seal; thus the Conqueror's. 3. Images smaller, but without inscription, thirteenth century. 4. Smaller, but still inseparable from the principal seal, with *secretum,* and vague inscriptions, but no name of the person. 5. Those which have no connection with the large seal, but cannot be used without it, as being of vague legends, or none. 6. With the word *contrasigillum,* at the end of the legend. 7. With *sigillum minus,* which could be used otherwise than for counter-seals. 8. The small seal, with *sigillum* in the legend, though used only as a privy seal. 9. Almost entirely in figures and inscriptions, resembling the large seal. 10. Those which do not belong to any person concerned in the instrument; often of ecclesiastics, and apparently added to give weight to the deed. 11. Where the privy has become the principal seal, through another placed on the back of it. 12. The most common kind; that which has the words *secretum,* and *secretum sigilli.* The Monks of Durham somewhere procured an antique of an oval shape, an admirably cut head of Jupiter Tonans. This they let into a circular plate of brass, or some such metal, and converted it at once into the head of *Saint Oswald the King,* by means of the following inscription:

"CAPUT SANCTI OSWALDI REGIS."[g]

Counter-seals, of the same size as the Great Seal, began in Italy after the tenth century. The smaller were not unknown in the eleventh. King Louis the Younger of France introduced the small seal. Counter seals, impressed on the reverses of seals, of great lords, inferior to sovereign princes, are not found before the twelfth century. Dugdale, in saying that privy seals came only in fashion here about 1218, appears to allude to those charged with armorial bearings, for it is not probable that they were unknown in the eleventh century. Alexander I. King of Scotland, used a privy seal, as large as the great seal; but neither he, nor the English kings of the same period, used the privy and great seal together, like the kings of France and the Earl of Flanders.[h]

A seal with armorial bearings before the eleventh century, or with Gothic characters before the tenth or eleventh, or of any other episcopal than a ring seal, before the ninth, or of barbed horses before the thirteenth, is supposititious.[i]

In the tenth century the figure carries his shield right before him; but from the beginning of the eleventh to the middle of the twelfth he throws back his left arm, so that the concave side appears.[j] The author quoted says, that the use of different arms, before marshalling, gave occasion to seals with two sides, bearing a face and reverse.[k] Dugdale says, that effigies with coat-

[g] Raine's St. Cuthbert, 212.
[h] Nouvelle Diplomatique. [i] Id.
[j] Nisbet on Armorics, 17. [k] Id. p. 53.

armour were partly left off during the reign of Edward I. and were entirely discontinued in that of Edward III.[l] Du Cange says, that in the time of John there came up long surcoats over the armour; and, after the taking of John, King of France, in 1366, the armorial bearings in small shields. Bishops sometimes used their own seals, sometimes that of the Chapter or Church. In Monasteries seals were at first common to the community, but afterwards became private by papal charter.[m] Before the reign of Edward III. the patron saints and abbots sat upon thrones; afterwards they sat or stood beneath canopies and arches.[n] Persons of low rank used seals also. In a charter of 1277 we meet with one of a pig-keeper; but, when their private seal was not known, they added besides that of the Borough;[o] and this right of so confirming the acts of individuals appears to have belonged to Mayors. Every freeholder was obliged to have a seal, and gentlemen sent *fac-similes* in lead to the clerks of court.[p]

The Great Seal was worn by the Chancellor on his left side.[q] Seals with two swords were, says M. Paris,[r] usual in ecclesiastical citations, and implied that the contumacious should be punished. The papal seals were of three kinds: the *Annulus Piscatorius* in red wax; the *Bulla* in lead; and the *Signum* for consistorial bulls.[s]

Punning rebuses on the names of the parties, merchants' marks, and arbitrary devices, were common in the Middle Ages. Of Cyphers, see *Monogram*, in Chap. X.

Seals of letters were carefully examined, in order to ascertain their authenticity.[t]

Before watches were worn, seals were attached to the arms like bracelets.[u]

Sealing-wax. Impressions in gold, silver, and lead, occur in Trajan and the other Roman emperors in Ficoroni; among the Christian emperors, bishops, &c.; in the East, Spain, Sicily, Italy, and other nations, and in the South, but not the North of France. The *Terra Sigillaris*, or sealing earth, which was rather a bitumen, was brought from Asia by the Romans, was first known, says Beckman, among the Egyptians, and the specimens are seemingly all inclosed in leaden cases. Pipe Clay was also used as well as maltha, or a cement of pitch, wax, plaister, and fat, applied likewise to make pipes water-tight. The Etruscans even sealed treaties with blood, and dough or paste has been used. Wax is however the most usual substance, but the colour of that used by the Romans is unknown. The several colours which we know are, white, yellow, red, green, mixed, blue, and black. The Emperors of Germany used the white from Otho I. to Frederick IV. as well as the dukes, prelates, counts, &c. to the thirteenth century. After that, the use of it was rare, especially out of Germany. Frederic the Fourth granted it, as a privilege, to a Duke of Modena. The kings of Great Britain in general preferred white down to Charles I. Mabillon confutes those who place the use of yellow wax before the twelfth century. Madox mentions it among us. Red wax too much resembles the purple and cinnabar of the ancient emperors not to occur in the earliest periods. From the Constantinopolitan emperors it passed to Frederick Barbarossa. Our William Rufus used it. It was common in all orders. The Emperors and Patriarchs of the East used green wax; but the custom in France does not appear to exceed the twelfth century. The Black Prince used it. In England it was confined to commissions and charters. Blue wax is very rare. Black occurs among the patriarchs of

[l] Warwickshire.

[m] Du Cange, *v.* Sigillum.

[n] Taylor's Index Monast. pref. xxii.

[o] Kennet, 663.

[p] Bigland on Registers, p. 82.

[q] Decem Scriptores, 713.

[r] P. 313.

[s] Du Cange, *v.* Annulus.

[t] Froissart, x. 160.

[u] In 1660 is advertised as lost, "A gold seal, being a coat of arms, cut in a piece of gold, in the form of a lozenge, fastened to a black ribband to tye about the wrist." Mercur. Public. No. 30, July 19—20, 1660.

the East, some nobles, the Grand Master of the Teutonic and Maltese Orders; and occasionally in France in the thirteenth century. Mixed colours are more common. There are some where the borders differ from the middle, &c. In the fourteenth century green wax was bordered with yellow; and in the beginning of the sixteenth century came up the present fashion of stamping paper placed upon the wax. Thus the Nouvelle Diplomatique, which notices as a singularity the use of round boxes to inclose the seals, of tin, &c. though they occur in Du Cange; indeed Priscian speaks of seals, whether originals or impressions, covered with a kind of shell to preserve them.

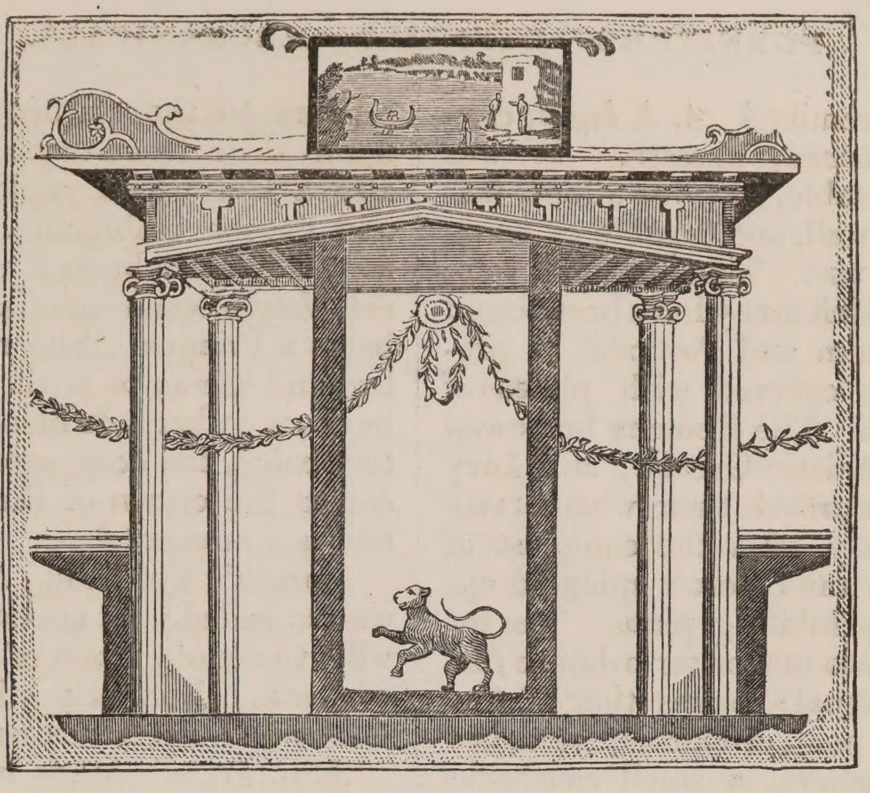
The sealing-wax from gum lac, as prepared in India, is affirmed by the French to have been first used or invented in France by one Rousseau, in the beginning of the seventeenth century; but it was known and in common use in Germany in 1554. The oldest printed receipt, of the date of 1579, does not mention gum lac.[x] Stolberg says, very absurdly, that he saw *wafers* for letters in the Portici Museum. The oldest seal with red wafers is dated in 1624. In the whole of the seventeenth century wafers were only used by private persons; on public seals they commence only in the eighteenth century.[y]

Goods, cupboards, chests, and other things, were occasionally sealed.[z]

[x] Nouv. Diplomat. Du Cange, *v.* Albiferrea. Priscian. v. 655. Beckman, Invent. i. 209. seq.

[y] Beckman, i. 226. Labat ascribes the invention to Genoese Economy. Quart. Rev. 1818, p. 10.

[z] Du Cange, *v.* Cistas Bullare.



A presumed Tholus, or sort of vestibule, from the Paintings at Herculaneum. The columns in the Ionic taste, without bases, support a roof and cornice, the latter of which from the triglyphs and modillions appears ornamented in the Doric style. The garlands and festoons interwoven with red ribbons, as well as the figure of the lioness, appear to have been introduced for the sake of ornament only. Above the roof of the building is placed a picture representing a sea-view.

CHAPTER IX.

Furniture—Utensils—Mechanicals.

Abacus. 1. *Arithmetical.* This instrument, an invention ascribed to Pythagoras, who apparently borrowed it from the Chinese or Indians, has been recently revived by Mr. Frend under the name of the Arithmetical Toy, consisted of a wooden frame, divided into small bars, of which there were two compartments, each bar containing beads, which slid up and down. The method of using it was by making every bead a unit or decimal, and subtracting by separation, or adding by uniting, as required. Cicero[a] reduces the thousands to units in casting up, and when he has ascertained the sum, applies the term. The Chinese *Abacus* nearly agreed with the Roman, except that they proceeded contrary ways, the Chinese from left to right. Instead of four pins for the digits or units, they had five.[b] 2. *Arithmetical,* or *Geometrical.* A waxed tablet, or board covered with sand or green dust, with a rim, upon which Geometricians drew their figures, or outlined them with chalk, and children learning their alphabet, formed their letters.[c] 3. *Chess-board,* made of deal, sometimes three feet long and four feet broad. It was divided by twelve lines, called the *Duodena Scripta,* on which the counters or men were placed, according to the points thrown. They did not pass a transverse line, called *Linea sacra,* without compulsion. When arrived at the last line, they were said to be *ad incitas,* a metaphor for being re-

[a] In Verr. iii.

[b] Lowthorp's Abridgm. Philos. Transact. iii. 381.

[c] For an elaborate description, see Enc. Brit. v. *Abacus.* Tertull. 108. Ed. Rigalt. Juven. p. 550, Ed. Lubin. Apul. (de Magiâ) ii. 20. Ed. Bip. Du Cange, *v.* Pinax. Prasinum. Enc.

duced to extremity.[d] 4. A *bufet, cupboard, side-board, dresser.* It was sometimes a table, without a foot, fastened to the wall, and capable of being folded after use. The materials were marble (of which many have been found at Herculaneum and Pompeii) or precious woods, covered with plates of gold or ivory. The Romans borrowed it from the Asiatic Greeks; and Livy and Sallust reproach them with a taste for this luxury, after the conquest of Asia.[e] This was Cicero's splendid apparatus for exhibiting plate. The inferior kind Cato makes farm-house furniture: Juvenal[f] makes that of Codrus, a poor poet, of marble, furnished with six pitchers, a small cantharus beneath, and a figure of Chiron lying down. See SIDEBOARD.

ACERRA. 1. A portable altar to burn perfumes in honour of the dead. 2. A coffer for incense at the sacrifices, generally square, and much wrought, lid and all; sometimes triangular.[g]

ACUS DISCRIMINALIS, CRINALIS, &c. One found in a tomb at Rome was made of ivory tipped with gold at both ends.[h] Indifferently SPECULA. The *Acus discriminalis,* made of metal or ivory, was used to divide the hair into two parts on the front of the head. The *Acus crinalis,* or *comatoria,* confined it, when woven or matted. They were made of gold, silver, bronze, ivory, or even of reeds. The following exquisite specimens of silver are in the Portici Museum. The largest, eight inches long, instead of ending in a button, has a Corinthian capital, upon which Venus holds her hair in her hands; near her is Love, who presents to her a round mirror; it being usual with the Roman ladies to consecrate mirrors to the statues of goddesses, upon their feast days. Another has also a Corinthian capital, and Cupid and Psyche embracing. A third has at the end two busts; upon the smallest, Venus leans upon a cippus, which bears a Priapus. She raises her right leg, and seems to wish to lay hold of her foot in her left hand.[i] Upon British coins, the *acus* proceeds from the ear to the crown of the head; at the end is a crescent.[k]

ADDER'S TONGUE. A piece of plate was so called.[l] It appears in some old wills to denote a sort of hunting-spear.

ADZE. Formerly addice. *Nares's Glossary.* See HATCHET.

ÆOLIPILE. Made in the shape of a short fat man, with very slender arms, in a curious wig, cheeks extremely swollen; a hole behind for filling it, and a small one at the mouth for the blast.[m]

AGLETS. Ornamental points or tags of lace, sometimes formed into small figures.[n]

AJAXES. Portable close-stools, placed in Elizabeth's reign in garrets.[o]

AIGRETTE. A similar ornament worn on the forehead, is seen on the head of Venus in the Farnese collection, &c.[p]

AIR-PUMP. The first essays of this invention have been ascribed to *Otto Guerick* of *Magdeburgh;* and the air-pump itself to *Candido del Buono,* one of the first members of the Academie del Cimento at Florence, founded in 1650; but the honour, at least so far

[d] Petron. i. 162. Ed. Nodot. Plin. xxxvii. 2. Mart. Apoph. xvii. Gruter, 1049. 1. Salmas. ad Hist. Aug. 467. Du Cange, *v.* Scaccarium Judæorum. D'Arnay, Vie priv. des Rom. p. 167, Ed. 2. The boards are *large* in Complete Gamester. § Frontispiece. [e] Enc. [f] Cic. in Verr. iv. de sign. Re Rust. p. 13. Ed. Ludg. 1537. Juven. L. i. s. iii. l. 204. Du Cange, *v.* Abacus. Trisorium.

[g] Cayl. Rec. i. 234. Montf. ii. p. i. b. 3. c. 4, &c. Rosin. 235, 585. [h] Humphrey's Montf. v. 51.

[i] Enc. Montfauc. iii. b. 2. p. 1. c. 2. Suppl. iii. p. 4. (where he has confounded on the bust of an old woman, the *crinalis* with the other acus.) Mart. Apophor. xxiv. Cayl. Rec. iii. 311. The eunuch priests of Cybele also fastened their hair with the *crinalis,* which Strutt (Introd. Dress. cxxvii.) calls a *hair-pin.* Women used it in adorning their eyebrows (Ov. Art. Am. i. Juven. S. 2. l. 94. Rosin. 429, 430); in scratching their heads (Isid.); and in wounding, when angry. Apud. Metam. l. 8. p. 173. Xiphilin. p. 168. Ed. Syb.

[k] Whitaker, Manchester, i. 346. [l] Gage's Hengrave, 127. [m] Archæolog. xiii. pl. 27. It is not certain, that this figure is not mistaken for the idol Pusterich described Magas. Encycloped. vi. 188. [n] Gage's Hengrave, 125. Nares in voce. [o] Douce on Shakesp. i. 245. [p] Enc.

as it is constructed in any perfection, seems due to Mr. Boyle. See the Philosophical Encyclopedias.

ALARM-BELLS. For convoking citizens, proclaiming fires, news of an intended siege, &c.[q] [See BELLS.] The classical substitute was a trumpet or horn.[r]

ALMANACK. This term is derived from the Arabian *Al* and *Men*, the Greek for month. Porphyry mentions it as known to the Egyptians before the Arabs; and that predictions of events, annexed to the months, (the very Moore's Almanack of the present day,) were usual.[s] Montfaucon[t] has engraved an Egyptian calendar. The tops of the months are marked with hieroglyphicks. The famous Isiack table, also engraved by him and others, is thought by Jablonski, and generally believed, to have been another calendar, about the time of Caracalla, for the use of the Egyptians at Rome. It is of red copper, and the black parts in the print are covered in the original by a kind of varnish. The figures are cut very shallow, and the contour of most of them is encircled by threads of silver. The bases upon which the figures were seated or reclined, and left blank in the prints, were of silver, and are torn away. It is or was at Turin.[u] The Roman calendars, common and rustick, have been repeatedly published.[x] These calendars contain the lucky and unlucky days; customs in husbandry, names of feasts, &c. The Anglo-Saxons calculated by the increase of the moon, set down on square pieces of wood, about a foot or two long. These clogs are still common in Staffordshire.[y] A representation of one will be found in Plott's History of that County, copied by Mr. Brady in his Clavis Calendaria; and another is given in Gough's edition of Camden's Britannia (ii. 379), accompanied by an explanation, to which the reader is referred.

A very curious Anglo-Saxon calendar has been published by Strutt,[z] which illustrates the agriculture of its day, and shall be here given in comparison with the Roman husbandry.

January. Ploughing and sowing. The Romans sowed many articles, made oil, bacon, marked the grown lambs, &c. *Palladius.*

February. Pruning, cropping the vines, &c. Romans also. *Id.*

March. Garden sowing, &c. Roman also. *Id.*

April. They passed the time in carousing. Palladius mentions little else but grafting, sowing in the garden, and looking into the stock; the cows mostly calving in this month as now.

May. Examination of the flock and sheep shearing. Roman also.

June. By mistake put for *July.* Lopping trees. Not Roman. Haymaking among them the chief employment.

July. Harvest; the horn enlivening the workmen (possibly they sung, as in the Highlands, a particular song in chorus); the corn put in sheaves and laid in carts. The *Calendaria Rustica* mention only barley harvest, and cutting beans.

August. Cutting the barley, with which they made their drink. The *Calendaria Rustica* mention wheat harvest, and immediately after, burning the stubbles. *Palladius* adds ploughing light lands at the end of the month.

September. Hunting the wild boar. Roman, business in the orchard, sowing flax, &c. *Palladius.*

October. Hawking. A busy month with the Romans, and not idle with the Anglo-Saxons; the amusement described applying only to the wealthy.

November. The labourers preparing their tools, the blacksmith at work. This was the Roman month for cutting timber; wheat and barley sowing, and

[q] M. Par. 319, 676. Froiss. i. 300. Antiq. Vulg. 17, 18. Ed. 8vo. [r] Cicer. in Verr. iv. [s] Du Cange, *v.* Almanack. [t] Suppl. ii. b. 7. c. 7. [u] Cayl. Rec. vii. pl. 12. Burn. Mus. i. Montf. Wickelm. &c. [x] By Græevius, Rosinus, Fleetwood, and the School-books. [y] Strutt's Horda, i. 21. Olaus. Worm. Fast. Dan. ii. c. 2. p. 87, and Olaus Magn. p. 13.

[z] Horda, i. 43, 44.

ditching. So *Palladius*, the *Calendaria Rustica*, and *Pliny*,[a] who says, that the tools were prepared about this time, because the nights were long. Thus a *faber*, whether a smith or carpenter, formed part of the establishment of Anglo-Saxons of station; and in the laws of Ina it is mentioned, as a privilege, that they might upon removal take him with them. In Scotland, the farming utensils were made at home. The Romans, it seems, valued heavy tools.[b]

December. Threshing, some winnowing or sifting, others carrying out the corn in large buckets to the granaries; a superintendant keeping an account of the quantity by means of a notched stick or tally. Here *Palladius* and the *Calendaria* do not accord with the practice. But in a charter of 1179, we find persons called *Numeratores* or *Campipartores*, sworn persons, employed to count the sheaves for assessing tithes,[c] &c.

The Runick or Danish Almanacks were also clogs, *i. e.* smooth boards, or sticks, with lines and marks, distinguishing the Golden Number, Holidays, Epacts, &c.; festivals being marked at the top by drinking horns, their expiration by the horns inverted; and holidays by hieroglyphicks.[d] These clogs were called Runick Staffs, and in the North Primstocks and Primstaffs.[e]

The Almanacks, or rather Calendars of the Romish æra, are stuffed with their Saints' days, festivals, and customs, in them; some of which are very curious, and are copied in the "Popular Antiquities." The term Almanack had not, however, its modern precise acceptation. At the end of the *Portiforium sec. Usum Sarum*, printed by Grafton in 1540 (calendar part), is an "*Almanach pro iii. Annis*," containing only Easter Day, the Golden Number, Dominical Letter, and Bissextile, for 1544, 5, 6, and 7. The popular almanacks, which immediately succeeded the Romish æra, were those of Jaspar Laet of Antwerp, Nostradamus, and John Securiz of Salisbury.[f]

The method of determining the weather, wind, &c. was done by relative positions of the Planets; and, by the way, the authorities are Ptolemy, Pliny, Scadius, Columella, &c.[g] Bishop Hooper[h] lashes this folly. In the 16th century we have "A Shepherd's Calendar," bought for 2*s*. to know the weather from atmospheric appearances.[i] The memorable events, at least some of them, are put in the body of the almanack, after the day.[k] Thus, under Aug. 5, Hopton puts Gowrie's conspiracy.

The Oxford Almanack, adorned with hieroglyphicks, which Dean Aldrich was famous for contriving, and also containing a short history of the University from Wood, was first drawn up by Maurice Wheeler, Canon of Christ Church in 1673. It so injured the other almanacks, that the Stationers' Company paid the University Printers an annual sum, since which there have been only the present sheet almanacks. The first plates were engraved by B. White, in 1674; the succeeding by Vertue, Rooker, &c. who introduced the public buildings and histories of events. A complete series, if any exists, is of enormous value.[l]

ALTERES. Weights, egg-formed, pierced with holes, for the fingers, or attached by thongs; used, like *dumb-bells* at the Baths, for perspiration, or thrown, after whirling round the head, by way of practice for the discus or javelin.[m]

[a] xviii. 26. [b] Decem Scriptor. 767. Newte's Tour, 273. Plin. L. 18. [c] Du Cange, *v.* Numeratores. [d] As Innocents' Day, by a drawn sword. Simon and Jude, fishermen, by a ship: George, by a horse, alluding to his soldier's profession: Gregory, by a schoolmaster, holding a rod and ferula, because that was about the season for sending their children to school.—A curious Almanack of this kind, used in the Isle of Oesel, was published in Gent. Mag. vol. lxxxii. P. i. p. 625, by the Rev. W. Tooke, F.R.S. [e] North. Antiq. i. 21. Archæol. i. 168. Hawkins's Musick, ii. 5.

[f] Nichols's Progresses, i. 83. [g] Hopton's Concordancie of Years, b. l. c. 30. p. 101, 103. [h] Declar. third Commandem. b. l. 35, 36. [i] Gage's Hengrave, 206. [k] Hopton, p. 17. [l] Brit. Topogr. ii. 14.—The Oxford Almanacks have lately been well copied by Skelton, in 2 vols. 4to. [m] Juven. S. vi. l. 422. Senec. Ep. 57.

AMBER, was made into toys, busts, ornaments, &c. and especially necklaces, because deemed an amulet against diseases of the throat. In British barrows have been found beads of it, curious ornaments of dress, and necklaces. The pretended cups of it were probably made of imitative glass or copal resin.[n]

AMPHITAPE. The modern Blankets, *i. e.* bed-coverings with a nap on both sides, among the Classical ancients, and made for the apparel of the lower orders, occur 37 Ed. III.[o]

AMNION, a vessel used for receiving the blood of victims.

AMPHORIDION, Pollux[p] makes a vessel for sprinkling water.

AMPHOTIDES. Brass cups, covered with cloth, protecting the ears, and used by boxers.[q] The term also signified handles, and Plato so applies it.[r]

AMPLE. This term is applied to an ointment box, oval, with a lid, divided into compartments, and held by a medical man, "Physician, Spicer, and Apothecary," in the wood-cuts of Caxton's Game of Chess.[s] See VASES, CHAP. VIII. p. 240.

AMPHIX. 1. A gold chain to bind the hair on the forehead. A fillet adorned with gold and gems for this purpose. Strutt calls it a head-lace. 2. A gold chain to bind the hair of horses on the forehead.[t]

AMULETS, of the Persians and Egyptians, were, according to Count Caylus, small cylinders, ornamented with *figures* and *hieroglyphicks*; of the Greeks and Romans, gems of almost every kind, crowns of pearls, necklaces of shells, gems, coral, heads and figures of divinities, heroes, horses, dogs, rats, birds, fish, &c. the *bulla*, and various bizar and grotesque forms of the phallus. These they placed around the neck, especially of children, against envy and the evil eye, or hung them on the jambs of doors, so that in opening them they made the phallus move, and rung the bells attached to it. These were the Βασκανια and Προσβασκανια of the Greeks, which they placed at the entry of the shop, or even forge. The superstition of the evil eye still obtains in India, and if the Druids were Budhists, as has been affirmed, there might have been a similar reason why necklaces and beads are so often found in barrows.

"In gardens or rich fields an earthen pot, whitewashed, is stuck up upon a pole to attract evil eyes. The walls of houses are ornamented with gaudy figures or stripes. Beautiful women and children wear necklaces, &c. and beads are put round the necks and legs of cattle, &c. Connected with this superstition, no person compliments another on his prosperity, his fine oxen, or handsome wife."[u]

As to charms, Homer mentions that in verse used as a stiptic. Speaking of Ulysses wounded by a boar, he says, that the sons of Autolycus

——— επαοιδη αιμα ωελαινον
Εσχεθεν. Odyss.

After the Christian era, we hear of charms; hair of she-bears, or toys, tied to them, as remedies against witchcraft; pieces of Saint John's Gospel, worn round the neck; verses of the Old or New Testaments, put even upon horses; magical characters written upon strips; remedies in scarlet cloth; ear-rings, and common rings made of ostrich's bones; Arabian Talismanic medals, called by the Arabs *ain*, from the first letter of the inscription always beginning with that character, on which talismans' *ali* is very conspicuous; a character on which the cabalistical Arabs have written volumes; wearing the Gospel, written about the person, occasioned harlots to decline connection, &c.[x] In the sixteenth century we have Amulets worn round the

[n] Plin. xxxvii. 3. Juven. S. 3. l. 9. Wood's Switzerl. 3. Enc. Hoare, Anc. Wilts. i. 46, 171. Tumul. pl. iii. &c. [o] Enc. Strutt's Dresses, 211. [p] x. 5. [q] Enc. [r] Poll. x. 45. [s] F. xlvi. recto: engr. Dibdin's Typograph. Antiq. i. p. 48. [t] Enc. Strutt, cxxvi.

[u] Bombay Transactions, iii. 205. [x] Enc. Montf. iii. p. i. b. ii. c. 10. Abridgm. Phil. Trans. iii. p. 2. pl. 3, p. 526. Laod. Can. 36. Trull. 61. Du Cange, *v.* Phylacterium, Brevia, Phœnicium. Antiq. Vulgar. 213 Transact. Royal Irish Acad. 1788, p. 70. Gold. Leg. f. xxvii. seq.

neck against pestilence, made of arsenick; and warehoused in large quantities. One item says, "a hundryth wight of amletts for the neke, xxx^s. iiij^d."[y]

Analemma. A planisphere or orthographical projection of the sphere, upon the plane of the meridian, the eye being supposed at an infinite distance, and in the eastern or western point of the horizon. It was used to take the length of shadows, and Vitruvius distinguishes it from a sun-dial.[z]

Anathema. Crowns, cups, &c. presented to temples and suspended there.[a]

Anchor. This, according to Pliny, was an invention of the Tuscans; according to Pausanias, of Midas, son of Gordius. The first were of stone; some were of wood. They were not at first sharp, but acted by their weight, being hollow and filled with lead. At first they had only one tooth (ετεροστομοι), then another, the invention of Epulanius or Anacharsis αμφιβολοι αμφιστομοι. They very nearly resemble the modern, the wooden beam excepted. An anchor on the Hamilton Vases is of the form of a barbed arrow-head. In Hiero's great ship, were four wooden and eight iron anchors, and a ship in the middle ages has eight or ten of a certain weight. The largest, called *sacred* by Plutarch, because never used but in extremities, is the Artemo of the Middle Age. At all times they were thrown from the prow, for which the Anglo-Saxons had an apparent projection; but we find a Norman ship with one on the stern, over the side, and a vessel called the Anchyromachus, because it was fitted by its swiftness to carry the anchor and other nautical utensils. Sir Samuel Morland, who died 1695-6, is said to have invented the drum-capstan.[b]

Andirons. With heads and foreparts of copper.[c] See Ox. Chap. XVII.

[y] Gage's Hengrave, 115. [z] Enc. [a] Id.
[b] Enc. Montf. iv. p. ii. b. 4. c. 4. § 2. Plut. Prec. polit. Kirke's Vases, pl. 18. Du Cange, *v.* Ancola, Artemo, Bipes, Gressia, Anchyromachus. Strutt's Horda, i. 41. pl. 9, 32. Lysons's Environs, i. 414.
[c] Gage's Hengrave, 27.

Antesigma. A semicircular table-bed, which when put before another made a round table.[d]

Anvil. Roman anvils are trunks of columns, resembling altars, or short sections of a cylinder, notched below for feet.[e] The British resemble the modern,[f] as do those in Strutt.[g] Du Cange[h] mentions in a castle *fifty* pair of tongs to one anvil.

Apophoreta. Round flat vessels with handles, which carried the presents sent from table to friends. Paulinus makes them boxen platters. Also a vessel to carry relicks.[i]

Apostle-spoons. Presents of Sponsors, borrowed from the Greeks. Some gave the whole twelve apostles (*i. e.* spoons with their figures at the ends), others the four evangelists, or only one, of the saint after whom the child was named. Stowe says, that the fashion succeeded the donation of christening shirts, about the reign of Elizabeth.[k]

Apple-grates. In the sixteenth century we have "a cradell of iron to roast appells on."[l]

Argosie. A large ship of merchandize, or war.[m]

Arras. See Tapestry. Chap. X.

Artopta (αρτοπτης). Varro calls it a kettle or earthen pot, under which the dough was placed, and hot embers put over it; whence such bread was called Cineritius and τεφριτης.[n]

Aspergillum. Sprinkle of the lustral, afterwards of holy water; sometimes a branch of laurel, or olive, but generally of metal with horse-hair; the handle mostly finished with a horse's foot. In the Middle Age we find them of silver, ivory, &c.[o]

Astrolabe. *Dioptra*, a plain mathematical instrument, divided into 360 degrees, by which the height of the pole, and motion of the stars, were

[d] Enc. [e] Montf. i. p. i. b. 3. c. i. Suppl. i. b. 3. c. 1. [f] Engr. Whitaker's Manchester.
[g] Strutt's Horda, i. pl. vii. f. 3. Dresses, pl. li.
[h] *v.* Cremelleria. [i] Enc. Du Cange. [k] Popular Antiq. ii. 17. Johnson's and Steevens' Shak. vii. 312. Stow's Annals, 1039. Ed. Howes.
[l] Gage's Hengrave, 37. [m] Nares. [n] Pintianus in Plin. p. 380. [o] Enc. Du Cange.

taken. It was applied to maritime uses by the Portuguese.[p] "And herein," (navigation) says Evelyn, "the Portugals were very prosperous, one of whose princes brought first into use the Astrolabe and tables of declination, with other arithmetical and astronomical rules applicable to navigation."[q]

Auger. Invented by Dædalus, and mentioned by Plutarch; should be Nauger, from the Anglo-Saxon *Nafgar*.[r]

Augrim Stones. See Counters.

Aumery. The *Cæpe-hus* of Elfric; a cupboard, storehouse, cabinet.[s]

Awl. Mentioned by Martial; the Anglo-Saxon *Æl; Lexena* Barb.-Lat.[t]

Awnings. Plutarch[u] mentions passages under linen roofs; and Ammianus Marcellinus[x] the *umbraculum pensile*, or awning of a boat. Moliere[y] says, that Vigarroni, a Modenese gentleman, invented the temporary wooden buildings with linen roofs, now so common.

Axe. See Hatchet.

Bag. Money bags occur in Petronius;[z] and in the Anglo-Saxon and subsequent æras we find leather bags for travellers, even with locks and keys; canvas bags for holding money and deposited in chests, black letter-bags, and black buckram bags.[a] Law bags were also of buckram.[b]

Ballot. The tablets for giving judgment among the classical ancients were precisely of this kind, as to principle. The term owed its origin to the Venetians. *Black* and *white* balls were used, and sometimes mere beans or tablets; for in certain statutes it is ordered, that the beans or tablets be placed upon a dish, and be counted; but not for votes unless entire. The box or vase is mentioned by Apuleius; and is the *hlot-bed* of the Anglo-Saxons; perhaps with them a bag.[c]

Bandages. The mummies, and Galen's treatise on bandages, show that the moderns have not improved them.

Barnacles. 1. Stocks, the torture of which consisted in extension of the legs from each other. Du Cange thinks them the ancient cippus. 2. Barnacles of blacksmiths resembled compasses, but were notched to take hold. They are engraved in Izacke's Exeter.[d]

Barrel. Strabo, speaking of a part of Italy, says, that the plenty of wine was shown by their wooden barrels, which were larger than houses, and rendered cheap by the abundance of pitch.[e] Nor are the soubriquet or representation of a drunkard by a barrel, as in Brand's Newcastle, or submersion of the Duke of Clarence in a butt of malmsey, historical novelties. Pollux[f] mentions the phrase; and Piasus was drowned by his daughter, who lifted up his legs while he was looking down into a cask.[g] In short wooden vessels, girt with circles or hoops, were used for preserving wine in wholesale;[h] and casks, exactly like ours, appear on the Trajan column, but the wine in cellars was preserved in Amphoræ. Iron hooped barrels were used to send money to the army,[i] and they so appear precisely of the modern form, on a bas-relief in Westminster Abbey.[k]

Bars. Of doors, occur in Nehemiah.

Basket. Etruscan baskets occur, like flat bowls, and strawberry pottles, *i. e.* cones with concave sides.[l] Varro says, that baskets were made by domesticks, from twigs grown on the farm.[m] A person could hide himself under the *corbis messoria*, or *harvest*

[p] Maff. Ind. i. 6, 7. Du Cange. [q] Miscell. 656, 657. [r] Plin. vii. 56. Plut. de edend. carn. Lye, v. *Nafgar*. [s] Du Cange. [t] Mart. Ep. L. iii. n. 16. Du Cange. [u] In Romulo. [x] Hist. Aug. ii. 474. [y] Festes de Versailles, ii. 104. [z] i. 68. ed. Nodot. [a] Eadm. 41. M. Par. 177, 595. Angl. Sacr. ii. 595. Du Cange, *v.* Baga, Pochia. Rym. Fœd. v. 217. Nichols's Progr. ii. 113. [b] Berkeley MSS. 163.

[c] Apul. Met. L. 10. Freig. in Cicer. ii. 588. Lye. Du Cange *v.* Ballatolæ, Pallottæ, and Ballocta. [d] Du Cange, sur Joinv. Diss. xix. Izacke's Exeter, 83. [e] Του πίθου, &c. p. 218. A. Ed. Casaub. [f] VI. 7. [g] Strabo, 621. C. [h] Plin. xiv. 91. [i] M. Par. 462, 517. Dec. Scriptor. col. 2627. [k] Engr. Antiq. Magaz. i. 104. [l] Kirke's Hamilton Vases, pl. 35, 38. [m] De Rust. i. c. 22.

basket.[n] The *cophinus* was a twig basket, to carry, says Vegetius, earth and stone. In these, and the Middle Ages, we find them made of osier or other twigs, rushes, broom, reeds, straw; and of straw worked into a circle by pliant thorns, and sowed together by slender strips. We find also fish-baskets, fruit-baskets, and baskets in the form of a scrinium, *i. e.* cylindrical. It was formerly the custom to send the relicks of the sheriff's table, in baskets, to the poor prisoners.[o] See PANNIERS.

BASONS. Of all shapes and uses. Of silver—oval.[p] See SHAVING-BASON.

BATLET. Same as *Wash-beetle.*

BAY-WINDOW. See COMPASSED-WINDOW.

BEADS. As ornaments of dress, are found in British barrows, and it is said that the Druids manufactured them. They occur in these Tumuli, of amber, jet, horn, the vitrified sort called pully beads, ivory, stone, bone, tin notched, clay badly burned, black, which had undergone the action of fire, &c. As connected with prayers, rosaries of them are found among the Lares of the ancient Egyptians in the catacombs, are common in India, China, &c. and are still used in all the Eastern nations. De Choul is quoted for the same use of them among the Classical Ancients; and the Christian adoption of them is, according to Hanmer, first mentioned by Augustine in the year 366. Malmesbury says, that the intention was, that no prayer might be omitted. The beads called *Gaudia*, were mostly of glass, and each one, if accompanied with an Ave Maria, was presumed to deliver a soul from purgatory. About 1090, according to Polydore Vergil, Peter the hermit invented a mode of praying by 55 calculi or beads, so distinct in order, that after ten, each of the largest was affixed to the thread; and as many as the latter were, so many times they recited the Lord's Prayer; as many as the other, so many times the Angel's Salutation, by going over the number three times; thrice also they went over the shorter creed, which they called the Psalter of the Virgin Mary. Dominic was the author of another kind of Rosaries. They were a series of beads, 15 large, 150 small, intermixed, which they ran over in reciting the Pater-noster from the larger; the Ave-Marias from the smaller, in honour of the fifteen mysteries of Christ, whose *consors* (*i. e.* associate) in worship was the Virgin Mary.[q] See ROSARY.

BEDS, BEDSTEADS. These shall be described according to the respective nations.

Egyptian. Their form is that of an elegant modern couch, with the feet of animals. Denon says, that we took the pattern, after architects directed the forms of furniture, as well as the interior decorations of rooms.[r]

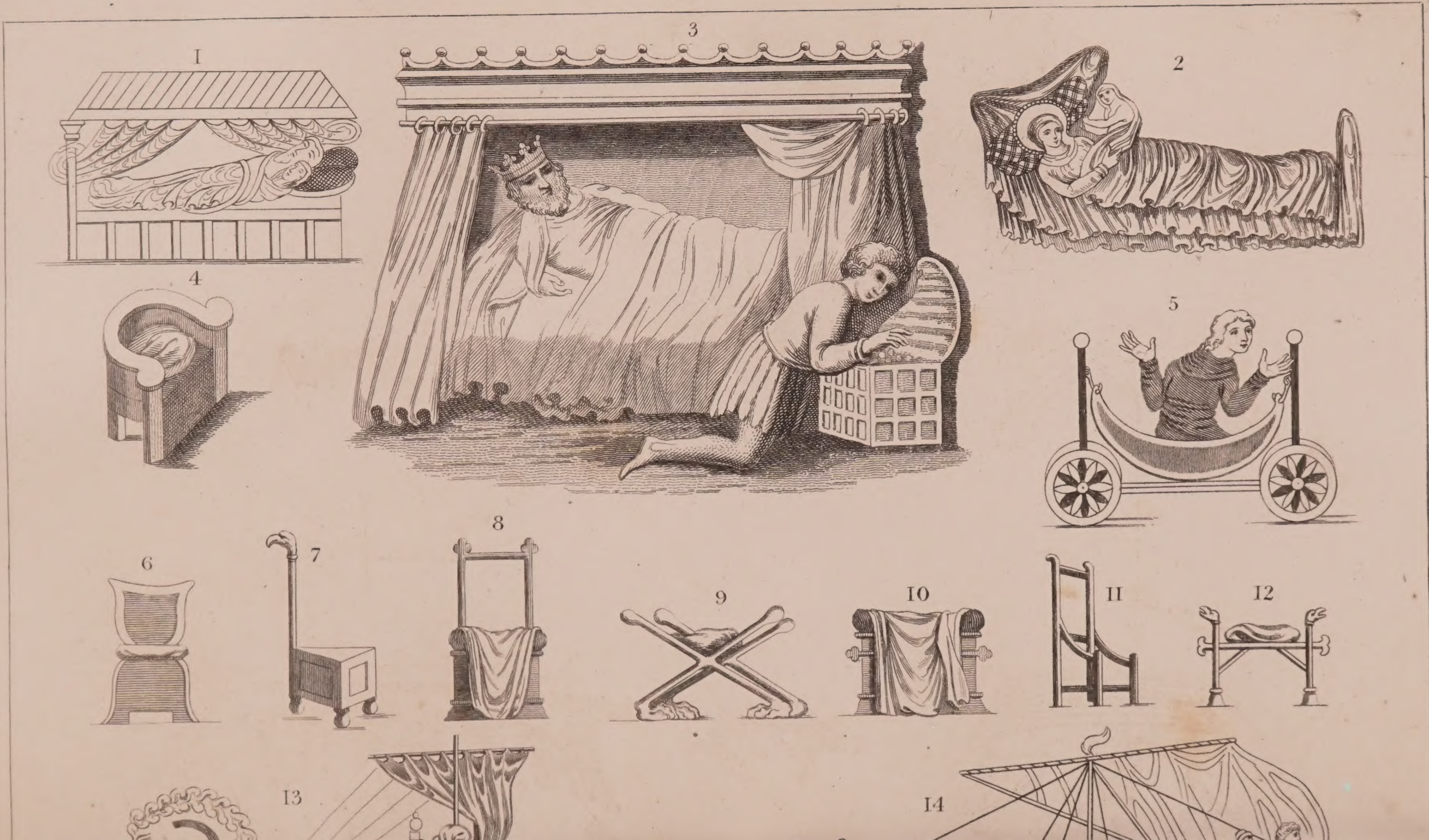
Etruscan. Upon the Hamilton Vases, we have the dinner bed. It is like a low table, and has three feet on each side, which feet are inverted pyramids, standing on plinths. The flat top has a projecting cornice. The cushions are stuffed very full, and ornamented in stripes, &c.[s]

Grecian. From the word Κωνωπεια, *tent-beds* are supposed to have been known to the Greeks.[t]

Greek and Roman. These were six feet long, and three broad, and nearly in the form of a sopha. In every chamber were two beds, one for sleeping, the other for sitting. Some are often without backs. They were made of ebony, cedrat, (*citrus medica,* Linn.) enriched with inlaid work, or figures in relief. Sometimes they were of ivory, massy silver, with feet of onyx, &c. One at Pompeii is of iron. Some

[n] Cic. pro P. Sext. See various engr. Montf. iii. p. i. b. 3. c. 11. [o] Du Cange, *v.* Sporta, Banastum, Expletum, Tibin. Lye, *v.* Couvel, Tænel, Sæfer, Wylega, Windelstreowe. Malmsb. G. Reg. ii. c. 4. Nares. [p] Petron. i. 346, 358.

[q] Davies's Druids, 210. Hoare's Ancient Wilts. i. 46, 68, 76, 103, 114. Clarke's Trav. ii. 139. De Choul, 255; Rom. Antiq. et Rec. 177. Hanmer's Euseb. 586. Malmesb. G. Pont. I. 4. Engl. Span. Pilgrim, 4to. 1630, p. 18. Du Cange, *v.* Gaudia, Rosarium, Roscida. [r] Pl. LV. ii. 35. [s] Kirke, pl. 50. [t] *Enc.* This work is very short and general upon the article.


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BEDS, CHAIRS, AND SHIPS.

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were so high that they required steps to ascend them. They placed them along the wall, often in recesses or alcoves; and in the *pluteus*, or side towards the wall, the women and children slept; in the *sponda*, or outer side, the men. They had latticed *fasciæ* and cords, and mats upon them, as still common in cottage beds. No tester or curtains appear on marbles; but the former is found on children's cradles to keep off flies; and the line in Martial, "Quid torus à Nilo, quid sindone tinctus olente," has been quoted in proof of curtains, which, says Babelonius, the Delphin Editor of Suetonius, grew out of the trouble occasioned by fanning persons asleep. The bedsteads were, as now, infested with bugs. There was often no bedstead; carpets and vests being merely strewed on the floor.[u]

*Anglo-Saxon and English.** Their bedsteads had a very thick boarded bottom; but notwithstanding, in their Dictionaries, we find *sæcking* or sacking, and *fleog-ryft*, the tester to keep off flies, or the curtain and gilded fly-nets of Mr. Turner. The curtains were either fastened to the top, or slid with rings upon an iron rod. In these and the subsequent æras, we find beds with posts or frames at the feet to support a cloth; in several no tester. Some, though curtained, have the back roof, bottom, and posts of wood. Others are all of the same material, tester, frame, and sides. In the North of Spain, at the present day, the bedsteads are of an extraordinary form; the head being very high and narrow, gilt and otherwise ornamented with crosses and flowers; some bedsteads in the other rooms had also a board at the feet, with similar ornaments.[v] In the fourteenth century we find extremely rude specimens, with only a board at the head, apparently sliding up a pyramidal post. A bed, but without the posts (which are never very common) exactly resembling the modern, the tester only being not so long and wide as the bedstead, and the curtain rings very large, is found in the reign of Henry III. The fifteenth century, posts excepted, presents us with one precisely conformable to the modern. Those with wooden heads and testers were richly carved. The curtains of cloth of gold, worsted, &c. were sometimes of great value; sometimes fastened to the bed, sometimes taken down, and suspended in churches on festivals. In the sixteenth century, the bedsteads are very massy, the posts very large, and curiously carved, and the furniture mostly of silk and very rich. The wood was chiefly oak.[w]

There were particular kinds of bedsteads in use, both in the Classical and Middle Ages.

Sperulati lecti, of the Acta Sanctorum, Du Cange supposes beds on castors for the sick.[x]

Grabatum, low and portable, with only mats for bed and coverings, used by the Roman slaves, and our rusticks.[y]

Architectile. A wooden unfurnished bedstead with straw only.[z]

Gyrgatus. A bed used for lunaticks when bound.[a]

Scympodium. A reclining bed, composed of a chair and bed, in which per-

* Explanation of the Plate.—1. *is an Anglo-Saxon Bed; 2. a Danish Bed, both from Strutt's "Horda;" 3. a Bed of the 13th Century, from the frieze of Edward the Confessor's Chapel at Westminster; beside the Bed is the Strong Box; 4. is a Bed-side Chair, from Strutt.—5. is an Anglo-Saxon Chariot, or four-wheel Hammock, from Strutt; 6 to 12. are Seats from Strutt; 13. a Saxon Ship from Strutt (see "Horda," i. 42); 14. a Norman Ship, from the Bayeux Tapestry; 15. a Saxon or Norman Ship of war, armed with an iron prow; 16. a Ferry-Boat; 17. a Norman Ship; 18. a Sailing Ship of the 13th Century; 19. is a Ship temp. Richard II.; 24. another temp. Henry VI.*

[u] Aristot. in Hakewill's Apol. 219. Hygin. de Castr. Rom. p. 2. Boissard, ii. pl. 92. Babelon. in Sueton. 553, in Aug. lxxxii. Ter. Eun. A. iii. sc. 5. Mart. v. 63. ii. 16. Casaub. in Theophrast. 340. Lubin. in Juven. 232. Pompeiana, 164.

[v] Bramsen's North of Spain, p. 17. [w] Turner's Anglo-Saxons, iii. 60. Plates in Strutt's Horda and Dresses, ii. pl. 118. Trivet. 79 et al. Du Cange, *v.* Worsted, &c. [x] Du Cange, *v.* Sperulatus. [y] Id. *v.* Grabatum. Mart. vi. 39. X. Scriptor. 1129. M. Par. 854. [z] Du Cange. [a] Id.

sons lay with their feet semi-supine (sic), and resting on a stool. Our Saviour alluded to the *Scympodium*, when he said, "Take up your bed and walk." Bosius exhibits forms of these beds in his *Roma Subterranea*, pp. 83, 91, 101.[b]

Spinga. Kinds of litters, in the form of a bed and chair.[c] Bedsteads, *ex virgis contecti*, made of twigs, occur in the life of S. Wallery.[d]

Beds, Bedding. The Romans first slept upon straw, to which succeeded dry leaves, skins of beasts for mattresses, and to them mattresses of the wool of Miletus, and down-beds, imported from Egypt, on account of the quantity of geese there kept.[e] We find their beds sometimes of peacocks' feathers, amazingly stuffed, and for old men exceedingly soft; and these, with others of hay, leaves, rushes, chaff, &c. have descended to the Middle Age. Flock-beds were invented by the Gauls.[f] Leather cases for trussing beds occur in an inventory.[g]

Pillows. Roman Pillows, at least for ladies, were stuffed with the finest down. The ancient Saxon pillow was very stiff and hard; afterwards it was high and full. Washing pillow-cases occur. Old beds have three or four upon each other, varying in size, the smallest uppermost.[h]

Bolster. The Romans had, perhaps, no such distinct article, and stones and logs were ancient substitutes in the Middle Age (Ellis's Old Poets, i. 326). Mr. Turner says, that the Anglo-Saxon pillow was of straw; seemingly made of it in a plaited state. The *lang bolster*, or long bolster, occurs in their dictionaries; and in Gloucestershire the long and short pillow are terms in use, for the upper and under supports of the head. In the Anglo-Saxon beds the long bolster goes longitudinally down the bed; merely, perhaps, bad drawing; for in Danish beds there are two bolsters across the bed, as now, but much fuller.[i] The fact is, that, like the modern Germans, our earlier ancestors did not sleep prostrate, but only half reclined, propped up by an enormous bolster, and no pillow, and therefore it was hard.[k] Strutt says, that it was stuffed with feathers.[l]

Blankets. Among the Classical ancients, of sheep skin with the wool on;[m] and the Anglo-Saxons had similar, called *Bed-felts*, *i. e.* bedskins. Mr. Turner says, they were bear or goat skins.[n] They are called by Ammianus Marcellinus[o] *Sisurna*, made of goat's skin, with the fur. We find however the *Galnubis*, or fleecy bed covering; and the *Stragulum*, the best of wool, and the *Vanna*, another kind.[p] Martial mentions *a pair*, and fastened together.[q] A pair occurs in the Middle Age.[r] Strutt says, that they were afterwards of fustian,[s] of which there were two kinds, one tufted all over.[t] The word *Blanchetum* originally meant an under-waistcoat of woollen, in which it appears, that people slept without a shirt.[u] The modern Blanket is the *Amphitapa*, which see, p. 259.

Sheets. Montfaucon, from Pliny, says, that the Romans had bed-coverings from Gaul, called *Cadurcum*, from the country, where they were made of *linen*, as white as wool. If sheets are to be understood by *Stramenta*, which, in one sense, signified under bed-clothes, sheets of this kind were used in Italy, in the time of Pliny. Nonnius defines *Plagæ* by sheets. The Anglo-Saxons had their *sceta* or sheets; and in a foreign charter, dated 1069, we find *lentrius*, a term for bed-linen; and elewhere *lintheamina*. It is cer-

[b] Du Cange. [c] Id. [d] Id. *v.* Lectorariola. [e] Enc. [f] Mart. Apophor. 85. 158, 159, 160, 161, et al. Plut. § *An Senex. &c.* and *De Irâ.* Du Cange, *v.* Culcita, from Pliny, and *v.* Fisco. There has been a presumption formed from old tenures "of providing straw for the king's bed," that the king slept upon straw; but the author has found nothing to support such an idea, the bolster excepted. [g] Ellis's. Lett. Eng. Hist. 11, 14, 16. [h] Mart. Apoph. 161. Juven. &c. Du Cange, *v.* Ballinus. Strutt's Horda, i. pl. 15, &c. ii. pl. 58.

[i] Turner's Anglo-Saxons, iii. 60. Strutt's Horda, i. 45, &c. [k] See the sleeping figure in Strutt's Dresses, pl. ii. [l] Horda, ub. supr. [m] Plut. § Dec. Orat. [n] Ubi supr. [o] l. 16. c. 5. [p] Du Cange, sub. litt. S. p. 339. [q] Apoph. 148. [r] X. Script. 2011. [s] Hord. iii. 64. [t] Cotgrave. [u] Du Cange.

tain, that gems were inserted in linen (See Dugdale's St. Paul's 322, 323, ed. Ellis); and in Strutt we meet with cloth of Rayne, the

Head shete of pery pight
With diamonds set, and rubies bright.[x]

Mattresses. Stuffed with wool, flocks, dried vegetables, straw, and hay occur, but not with hair.[y]

Quilts, among the Romans, occur of rich stuffs: in the thirteenth century of skins of value, as minever: we find them also of cloth, richly furred with minever; of fur, party coloured; of cloth of gold, as were beds; of needle-work upon silk, &c. common. The rug was a Gaulish invention.[z]

Servants' Beds. Inferior servants among us had formerly only a mattress, pair of sheets, and an old quilt. Those still lower, only a mattress, bolster, and covering.[a]

Miscellanea. The day-bed, says Steevens, was a lazy fashion of Shaksphere's æra.[b] It was the meridian (or *sleep at noon*) of the Romans, and the whole Middle Age. In our old bedrooms were two beds, one the *truckle-bed;* which see. Here anciently lay a harper or musician, to relieve them while awake, or to procure sleep:[c] in ancient Greece and modern Russia, a person who read them to repose;[d] sometimes the wife; sometimes a menial servant; sometimes the chamberlain or *burtheyn.*[e] Very long prayers were said before retiring, sometimes curious ones in verse.[f] Mass was said in the chamber, before rising.[g] The beds of man and wife were creditably fitted up[h]. The sword both among the Greeks and ourselves was suspended at the bed's head.[i] We find even *ladies* of a lord's bed-chamber.[k] The attendants, as in Pliny's time, waited upon their lord to his room, and often slept outside near the door.[l] Both Romans and English sometimes slept in the dark, sometimes with a light;[m] sometimes the light was kept on account of saying the canonical hours, which light was under the care of the Chamberlain.[n] The Romans, even women, appear upon marbles, stark naked in bed.[o] The night or chamber gown, the Anglo-Saxons called *nihtes rægl,* and *lig rægl;* and in this they possibly slept, or in the *blanchetum* before-mentioned, as women wore shifts in the Norman æra,[p] and men, their night-garments when in bed;[q] nevertheless, it is proved by Strutt, George Ellis (Old Poets, i. 224,) and Muminations, that till the reign of Henry VIII. both sexes slept naked.[r] Under the pillow were put their valuables, as now breeches.[s] When just in bed, they took their wine of repose. Rush-lights were known to the Romans, and were used to burn about corpses, while they lay above ground.[t] Bed-making among the Romans was a great art.[u] They shook the clothes at rising, from superstition. St. Ives made his own bed,[x] as did the Monks just after rising.

At Buxton, about a hundred years ago, the visitors of the Baths slept in one long room; the upper part being allotted to the ladies, the lower to the gentlemen, both being separated only by a curtain.[y]

BEE-HIVE. Mr. Walpole saw in Greece bee-hives, cylindrical, made of pottery about two feet and a half high.[z] Some of bronze, barrel-shaped, with a moveable cover, in the interior divided

[x] Montf. iii. p. i. b. 3. c. 5. Plin. L. xix. Proem. Du. Cange, *v*, Lentrius. Brit. Monachism. Strutt's Horda, ii. 88. [y] Enc. Plut. § Dec. Orat. Du Cange, *v.* Fisco, Garbellaria. [z] Du Cange, Gloss. *v.* Amorenses Catti, Barracanus, Catos, Flansada, Saga, &c. and sur Joinville, i. 312—314. [a] Strutt's Horda, iii. 164. [b] iv. 210, Ed. 1768. [c] Buchanan, in regn. Ethodii et Ethelmach. [d] Guthrie's Russian Antiq. [e] Dugd. Monast. i. 106. Johns. and Steev. i. 345. XV. Scriptor. 675. [f] X. Scriptor. 2433. Douce on Shakspeare, i. 206. [g] M. Paris, 4. [h] XV. Scriptor. 493.

[i] Plut. in Pelopidas. X. Scriptor. 2382. Pegge's Curialia, 14. [k] Berkeley MSS. [l] X. Scriptor. 906. M. Paris, 45. [m] Appendix, Fosbroke's Gloucestershire, p. 28. [n] M. Paris, 81. [o] Boiss. Antiq. Roman. iii. pl. 23. [p] X. Scriptor. 910. [q] Strutt's Dresses, i. 4. [r] Id. 335. [s] X. Scriptor. 881. [t] Plin. xvi. 37. [u] Plutarch, &c. [x] Du Cange, *v.* Facere, &c. [y] Whitaker's Manchester, ii. 34. [z] Clarke, iii. 248.

into stories, have been found at Pompeii, and are engraved in the work so called, ii. 79. Our ancient bee-hive was made of unpeeled willows; in form a cone, two yards and a half high, one in diameter at the base, of four stories, one hive in each, large enough to admit the hand.[a]

Bells, were infinitely used, 1. in the mysteries of the Cabiri, Corybantes, and Bacchus, because the sound of the metal was thought to expel pollution. 2. Worn on the tunicks of Bacchants, on account of the sound in dancing. A bell is found upon sarcophagi of those who were initiated in the mysteries of Bacchus. 3. Attached to bucklers, and the poitrels and bridles of horses. 4. The ass of Silenus wears one round the neck, and the Romans hung them to the neck of the horses, oxen, and sheep,[b] as did our ancestors, it being usual to turn out a herd of mares, with a stallion, who carried the bell.[c] Round bells were usual with the smaller animals.[d] 5. Placed with whips, under the cars of triumphers, to drive away evil genii. 6. Used by the Greek venders of fish to call purchasers to market. 7. By the Romans to awaken the slaves and call them to work. 8. To announce the opening of the Baths. [Malliot[e] has given a plate of these bells; *first*, they were like the modern, but double, *i. e.* the clapper of the upper was annexed to the ring of the lower; *secondly*, another kind consisted of bells fastened round a brass hoop, in the same manner as on a tambourin.] 9. Hand-bell, carried by the soldiers who went the night-rounds, in order to know by the answer whether the sentinels were asleep. 10. Carried in the funeral processions, to inform the flamen of Jupiter, lest he should contract any impurity, by hearing the funereal flutes; perhaps for the same reason, it was attached to the necks of criminals, leading to execution.[f] 11. To assemble the family, and get ready dinner and supper, Roman and Anglo-Saxon.[g] 12. To call the porters; and put in temples, to assimilate the sound of a porter, often chained, and thunder. 13. Hung to doors, Roman. The bells of a Priapus, at Portici, are of bronze, wrought over with silver: the form of one kind is still preserved in the modern sheep-bell; others were semicircles, or semi-ovals (sometimes inscribed), with pentagonal or round knobs for suspension.[h]

As to *Church Bells*, Du Cange says, that it is uncertain who introduced them, but that they were invented by the Italians, the large in Campania, and the small in Nola. Others say, that they came into us in the seventh century, and that Bede is our first author who mentions them. The Roman custom of consecrating them is not earlier than the tenth century.[i] A brass bell was used by the Latins to convoke them to church. The ancients used bells for signals, and gave them the names of men and women. On the Thursday in Passion Week, the ropes were tied up. The Priests anciently rung them themselves: afterwards, persons incapable of other offices, as the blind, &c. and in cathedrals, the clock-men. Ringing of bells, upon a person's coming into a town, was anciently a sign of dominion, and often stipulated by charter. To have alarm or town bells was a civic privilege; and all persons within the district were bound to come.[k] They were anciently rung for victories,[l] and used to give alarm of robberies, of fire (of which more soon), and to summon artisans to work. The name Tom is presumed to be taken from the sound. Of muffling or *buffeting* bells, there is no precedent in antiquity; and Brand thinks, that it was introduced after the Restoration. Ringing the morning and evening Bells was to excite the people to repeat *the Angelus*, according to the

[a] Whitaker's Manchester, i. 316. [b] Enc. [c] Testam. Ethelstani Principis. Du Cange, *v.* Equarius, &c. [d] Id. *v.* Pelteolus. [e] Costumes, i. pl. xcvii. [f] Enc.

[g] Babelon. in Sueton. p. 210. Senec. Ep. 95. De Brevit. Vit. c. 12. XV. Scriptor. 87. [h] Enc. Suet. ub. supr. Montfauc. iii. p. i. b. 3. c. 5. [i] Bingham's Antiq. i. 316. [k] Du Cange, *v.* Campana. [l] M. Par. 57, 112.

custom in catholick countries.[m] They were rung to drive away thunder, and evil spirits, as well as to expedite child-birth, when women were in labour.[n] The custom of striking them with a hammer, not a clapper, began with this mode of summoning the monks to the refectory.[o] Ancient bell-ropes had at the end silver or brass rings.[p]

The practice of ringing bells in change is said to be peculiar to England, but the antiquity of it is not easily ascertained. Sir Matthew Hale is said to have belonged to a set of bell-ringers in his youth; and Anthony Wood learned to ring.[q] Hentzner says,[r] that the English, when they had got a glass in their heads, ran to some belfry; and gentlemen have been known to have spent their fortunes in the pursuit.[s] To this rage, probably, many parish churches owe their bells. Bells were often rung backward on alarms; as of fire, &c. or as a general mark of sorrow.[t]

I shall now mention some particular kinds.

Passing Bell: originally intended for the person dying *(not actually dead)*, that the people might pray for him, and the priest hasten to administer extreme unction.—Some accounts say, that at the death of a man, three bells were rung in honour of the Trinity; at a woman's decease, only two, because a woman was the second person of the Trinity.[u]

Curfew Bell. Merely a precaution against fires. It did not originate with the Conqueror, for the custom obtained abroad.[x] See Curfew.

Bangu Bell. The Welsh and Irish used to think, that bells could perform cures, miracles, &c.[y] The *Bangu Bell* was a hand-bell, kept in all the Welsh and Irish Churches, during the time of popery, which the clerk or sexton rung solemnly at the intervals of every psalm sung by the funeral procession. Till lately, at Caerleon, a bell was sounded in the streets just before the interment of a corpse.[z]

Saint's Bell. See the account of Churches in Chapter VI.

Pilgrims' Bells. In the remote ages of the Celtick Churches, bells were presumed to have wonderful properties, as loco-motion, condemnation of the perjured, curing the sick, sounding the hours, &c. They were made of gold, silver, or brass; and the early pilgrims used to leave them behind, as memorials (says Ara Trode) that they were Christians, when they visited heathen countries.[a]

Musical Bells. A small kind quite different from any modern, are engraved in Hawkins's Musick, ii. 455.

Mot Bell, to assemble the people in burgh-mote.[b]

Pan-cake Bell: rung on Shrove-Tuesday.[c]

Bellows. The first idea was a mere hollow reed. Beckman allows, that our common bellows was known to the Greeks, and a fac-simile of the modern wooden bellows appears on a Roman lamp;[d] he is not authorized[e] in affirming, that they were first invented by the Germans in the seventeenth century. Dr. Clarke[f] derives the origin from the Wallachian Bellows. They are made by fixing a round air-pipe into the skin of the neck of an animal, and fastening two wooden handles to the part which covered the feet. Some of very singular form accompany figures of Vulcan.[g] In the thirteenth century the bellows-blowers were officers in royal kitchens, whose duty it was to see that soup, when on the fire, was neither burnt or smoked.[h]

[m] Popul. Antiq. ii. 126. 138. Gage's Hengrave, p. 13, note. [n] Popul. Antiq. ii. 3, 130, 134. [o] Du Cange, *v.* Tympanum. [p] Id. *v.* Circuli signorum. [q] Hawkins, Mus. iv. 155, 324. [r] p. 64. [s] Fosbroke's Gloucestershire, ii. 524. [t] Nares, *v.* Bells. [u] Popular Antiq. ii. 126, 129.

[x] Popul. Antiq. ii. 137. [y] Staveley on Churches, 233: Of the regard for bells among them, see Brit. Monach. 429.

[z] Sir R. C. Hoare's Giraldus, i. 22.
[a] Popul. Antiq. ii. 594. Brit. Monachism, ub. supr. [b] Popul. Antiq. ii. 136.
[c] Id. 136. [d] Montfauc. v. pt. ii. b. 2. c. 2. § 7.
[e] Invent. i. 103—109. [f] viii. 273.
[g] Montf. Suppl. Kirke, p. 43. [h] Joinville, i. 409.

Bench. Some of bronze alike in form and pattern have been found in the baths at Pompeii, and the cut is accompanied with the following remarks. "They are one foot four inches high, one foot in width, and about six feet long, supported by four legs, terminating in the cloven hoofs of a cow, and ornamented at the upper ends with the heads of the same animal. Upon the seat is inscribed M. Nigidius. Vaccula. P. S. Varro, in his book upon rural affairs, tells us that many of the surnames of the Roman families had their origin in pastoral life; and especially are derived from the animals to whose breeding they paid most attention. As, for instance, the Porcii took their name from their occupation as swine-herds: the Ovini, from their care of sheep; the Caprilli, of goats; the Equarii, of horses; the Tauri, of bulls, &c. We may conclude, therefore, that the family of this Marcus Vaccula were originally cowkeepers, and that the figures of cows, so plentifully impressed on all the articles which he presented to the baths, are a sort of canting arms, to borrow an expression from heraldry, as in Rome the family Toria caused a bull to be stamped on the money.[i]

Beril. Classical, supposed *aigue-marine.* As a kind of glass, it was in the Middle Age used for windows and conjuring glasses.[k]

Biga. See Carriages.

Bilboes. A sort of stocks, used at sea, to confine prisoners. A picture of them is engraved in Steevens's Shakspeare, § Hamlet.[l]

Bill (in Husbandry), *falx putatoria,* accompanies figures of Silvanus, Priapus, Saturn, &c.[m] In the Middle Age it was named *Goia,* and called a crooked hatchet.[n]

Bin. The Anglo-Saxon *Bin* in mills.[o]

Bipennis. A double-bladed axe for cutting wood, sharp on both sides.[p]

Bird-cages. A cage full of birds (i. e. aviary) occurs in Jeremiah v. 27. M. Fauvel found in a tomb at Athens, a cage, of which the top and bottom were of baked earth; the bars were formed of threads; and in it were suspended birds of the first material named.[q] On the Etruscan Vases, we have a bird issuing from a small cupboard, possibly used as a cage.[r] One gilt for a magpie;[s] sometimes of ivory.[t] One of ivory for a small bird is mentioned by Martial. In the Middle Age, called *aviludium,* and an *owl* in it; *Gabea,* a large cage for hawks.[u]

Biremis. See Ship.

Blacklead Pencils, known to the Romans.[x]

Block. One with two ropes in it appears on the Triumphal Arch at Orange.[y] It is the *Malum ligneum* of the classical ancients.[z] The *Tornatura* of the Middle Age.[a]

Boat. The earliest mode of navigation was by rafts, to which were afterwards added borders of wicker work covered with leather. Of this kind were the boats of Ulysses, the *coracle* of Britain, and the *cymba sutilis* of Virgil. The Egyptians had boats of *terra cotta,* and leaves of the papyrus; the Indians of *bamboo,* or similar cane from knot to knot, or of many pieces of rush. Skins were used by the Romans and others, and the boatmen called *Utricularii.* To be represented in a boat was the Egyptian symbol of *apotheosis,* and many Emperors (as our Kings in a ship, on their coins,) are thus distinguished.[b] An Etruscan boat has the prow turned up, stern flat and concave, with a hole on the side for the steering-oar. The latter is merely a long acute pyramid.[c] The

[i] Pompeii, i. 163. [k] Enc. Johns. and Steev. ii. 48. [l] Nares. [m] Engr. Montf. iii. p. ii. b. 5. c. 8. [n] Du Cange. Dibdin's Typograph. Antiq. i. 44. [o] Dugd. Monast. ii. 158. X. Script. i. 912.

[p] Virg. Georg. iv. l. 331. [q] Antiquary's Magaz. i. 218. [r] Kirke, pl. 38. [s] Petron. i. 140. Ed. Burm. [t] Annot. Mart. Apoph. 17. [u] Du Cange. [x] Nott's Catull. i. 56. [y] Pownall's Provinc. Roman. 27. [z] Rosin. 756. [a] Du Cange. See too Id. *v.* Peripetasma. [b] Enc. [c] Kirke, pl. 18.

canoe, as formed out of a tree, is of the most remote æras.[d] We find anchors, thongs to fasten the oar or rudder, a needle for repairing the sail, wax for the seams of the boat, nails, and a rope by which the ends of the yard were turned about.[e] The chief kinds were as follows:

Barge, from *Barca, Bargeria.* Isidore[f] mentions the carriage of goods to and from ships by the *Barca.* The vessel carrying baggage on the Trajan column is blunt at the head, like the modern punt, but curved downwards, and has a high cabin in the stern.[g] The *Bargeria* in Du Cange is a great ship; the *Bargilla,* a skiff.

Pleasure-barges. The Roman *Lusoriæ* were pleasure-boats, and those of the guards of the boundaries of the empire in large rivers.[h] Noblemen's and city-barges, as now, were very splendid.[i]

Ferry-boats. The Romans called the passage by them *Velatura.*[k] The *Bacus* and *Baccus* of Du Cange is one for horses and carriages. The Rope Ferry exists in Thrace,[l] and is mentioned by Froissart.[m] Poles for pushing on boats occur in all ages.[n] Ferries were considered to be *safer* than bridges.[o]

Punt (*Ponto* of Du Cange). Mentioned by Ælfric, in his Glossary, as of especial use to pass rivers.

Wherry, corrupted from the Roman *Horia,* and very ancient.[p]

Canoe. At Kilblain (Annandale) was found one of a single piece of wood, 8 feet 8 inches long, hollowed by fire for 6 feet 7 inches length, 2 feet broad, and near one deep. Another such was found, with a paddle 7 feet long.[q]

Asc. The Anglo-Saxon name for the small fishing-boat, often chained and locked to a tree.[r]

[d] Patercul. 756. Amm. Marcellin. l. xiv.
[e] Lucian, § Dial. Merc. and Char. [f] xix. 1.
[g] Montf. iv. pl. 2. c. 2. [h] Du Cange. [i] Froissart, xii. 153. Nichols's Progresses. [k] Plut. in Romulo. [l] Clarke, viii. 95. [m] vi. 176.
[n] Rosin. 757. Du Cange, *v.* Statua. [o] Whitaker's Richmondshire, ii. 27. Of the badness of ancient bridges, see Angl. Sacr. ii. 311. [p] Warton's Enquiry into Rowley's Poems, p. 49.
[q] Gough's Camd. iii. 325. [r] Du Cange, *v.* Ascus.

Peter-boat. Precisely the Roman *Amphiprora.*[s]

Calones. For carrying wood.[t]

Cocka. The Cock-boat. Old English, *Cogs.*[u]

Madius. In the form of a kneading-trough; the French, *May.*

Manea. A fishing-boat.

Prosumia. A small watch-boat.

Sagitta, Saguntia. A kind of galley.

Serilla. Boats, or barges, stuffed in the chinks with tow.

Assyrium, Sagena, Scurlata, &c. undefined.[x]

Bodkins, found at Herculaneum. In the Middle Age a small dagger was so named.[y] See *Bone, Ivory.*

Boilers. At Herculaneum have been found bronze boilers; vases, which we have imitated in our tea-pots; a bronze vase, which cannot be easily thrown down; portable bronze *fourneaux,* remarkably convenient, under which are small arches to contain the coals, that take but little room, and can heat many vessels at once. Another resembles a castle (engraved in the Plate of *Castellation, Fig.* 2, 103). Around a small square hearth for coals runs a wall, which has four corner towers, that may be opened to admit water; below, on the foremost wall, is a tube with a spout. Another boiler much resembled our tea-urns. Within the vase was a cylinder, of about four inches diameter, with a moveable cover. In this cylinder they put, not a heater, as ourselves, but charcoal, the ashes of which fell through holes in the bottom. In the void space round the cylinder the water was inserted by a small funnel, which was soldered on to it. Similar broken vessels were also found, the cylinder of which was furnished below with a grating, destined to let the ashes pass, and made so that the *bars of the grates were hollow,* on purpose that the water might by this means circulate entirely round the cylinder. The cock of these boilers is a

[s] Enc. [t] Du Cange. [u] Id. [x] Id. In Strutt's Horda, i. 43, and ii. pl. iv. are accounts and views of boats. [y] Nares.

little elevated above the level, in order to retain the water. The white slime still attached to the inside shows the use to which these vessels were applied; and we know that at the court of Augustus was a person destined only to take care of the drink made with warm water.[z] Our more humble boilers occur in the Middle Ages.[a]

BOLTS OF DOORS. Mentioned 2 Sam. xii. v. 17, 18. At the house door, Grecian.[b] One which was moved apparently up a groove by a chain in lieu of a handle is preserved in the Portici Museum. The plate on which it is fastened is elegantly embossed.[c]

BOMBARDS. Large ale-barrels, and the great vessels in which beer was carried to soldiers on duty, whence *bombard-man* for one who carried about provisions, corrupted by sailors into *bumboat-man*.[d] Taylor the Water-poet says, two black-leather bottles, or *bombards* of wine.[e]

BONE, for knife-handles, occurs in Juvenal.[f] Pliny mentions bone knives, now used only by children.[g] Articles formed of bone have been found at Pompeii. Pins and bodkins of bone, more than three dozen instruments of bone, painted and perforated, a small pipe, originally seven or eight inches long, with a perforation in it, have been found in British, or Roman-British, barrows.[h]

BOOK. Palm-leaves, inner bark, papyrus, waxed tablets traced with a style, skins (afterwards made into parchment), lead, cloth, silk, corn, and lastly paper, were the several materials upon which the ancients wrote. When they had much to write, leaves or skins were sewed together, called *Volumina*, and wound round a stick, named *Umbilicus*. The outside was denominated *Frons*, and lettered ΣΥΛΛΑΒΟΣ. The extremities of the stick were the *Cornua*, and were generally tipped with silver, ivory, even gold and gems. They knew of *libri quadrati*, square books like ours, but they were very rare.[i] The blank side of the parchment was generally coloured, to make the writing more legible. The author's name was written upon a label tied to the *Cornua*. The whole was wrapped in a proper envelope. To preserve them, they were tinged in oil drawn from cedar-wood.[k]

The best elucidation is of course to be found in actual specimens; and therefore I shall give Winckelman's account of the Herculanean manuscripts.

"As to the form and condition of the manuscripts found at Herculaneum, some are of one palm high, others two or three, and the rolls which they carry are nearly four fingers thick, though some are only half a palm. They are, generally speaking, burnt to a cinder; and, according to the exterior, might be taken for petrified wood. As to square books, in our fashion, not a single one occurs. These manuscripts were written on Egyptian paper, and by the examination of many which are less dry and wrinkled, and which notwithstanding were rolled as close as they now appear, they have not been compressed by the heat into a smaller bulk than that which they now occupy. A roll of this sort is formed of many pieces, thin, and as large as the hand, which, being fastened at the end of each other, form at their junction a fold of a finger's breadth, and are so well united, that nothing is capable of severing them. The ancients had artizans called *Glutinatores*,[l] whose profession it was to paste these leaves; and they must not be confounded with common workmen, for the Athenians elevated a statue to one Philtatius,[m] who had

[z] Enc. Spon, Misc. 208. Catalogues of Travellers, and various writers. [a] Nichols's Progresses, ii. 3. [b] Theophrast. Charact. p. 52. [c] Pompeii, ii. 22. [d] Johns. and Steev. i. 56. [e] P. 121. [f] Sat. ix. [g] xii. 25. [h] Hoare's Anc. Wilts. i. 45, 75, 111, 199, 237.

[i] One occurs on the Hamilton Vases. Kirke, pl. 45. They were apparently limited to particular sacred subjects. [k] Grainger's Tibull. b. 11. Ed. i. notes. Mart. L. viii. 2. Astle's Writing, 195, 196, 197, &c. et alii. [l] Cic. ad Attic. L. iv. Ep. 4. [m] Phot. Bibl. ex Olympiodoro.

taught them the art of pasting the manuscripts, or, what appears to me more probable, had invented a kind of paste proper for books." [Some of these rolls, composed of many pieces pasted together, were simply curled up; others had a tube of wood or bone (the *Umbilicus*) round which they were entwined (like our pendulous maps and charts); others have been presumed to have had two, and *both* appear in a painting of Herculaneum, but no second tube occurs. They were opened and read, as we should do pedigrees. It is not therefore necessary to copy Winckelman in these points.] "The manuscripts are written upon one side only, and the written side is placed in the interior of the roll." [Hence Winckelman concludes that manuscripts written on both sides were executed upon *double*, or *doubled* paper.] "All these works are written in columns about four fingers broad, *i. e.* occupying as much space as a Greek verse of six feet. One column contains, in some MSS. forty lines, and in others forty-four. Between the columns, the space of a finger is left blank. The columns have been framed in red lines, as usual with many books in the first copies. There is no appearance, as upon parchment, of ruled lines, to direct the writing; but, as the paper was exceedingly fine, and appears to have been transparent, they used a leaf of ruled paper beneath."

"Pliny speaks of manuscripts written upon double paper, i. e. composed of two leaves, pasted upon each other; so that one of these leaves was placed upon the length, and the other upon the breadth, and the grain of the paper was crossed. [Winckelman here mentions many instances of this pasted or doubled paper, some of which, he says, is composed of fibres as thick and coarse as thread.] These manuscripts, of which the paper is simple, prove, that it would be wrong to think, because Pliny gives us the preparation of writing paper, folded or doubled, that the ancients made no use of doubled paper." The single leaf was notwithstanding too fine to be written on both sides; if that was desired, another was pasted behind it. If not, and the MS. was disregarded, they wrote rough drafts on the blank side, or gave them to children for copybooks, whence the term *adversaria*.[n] The paper was, according to Pliny, Ausonius, and Cassiodorus, as white as snow. Ritterhausen[o] has erred with others in thinking that the paper was made of the bark of a tree. The ink was a viscid mass, like painters' colours;[p] and therefore the letters appear in relief.[q] See *Church-books*.

[n] Hor. L. i. Ep. 20. Add Mart. iv. Ep. 87. Juven. i. S. 5.

[o] Obs. in Phædr. fab. 50.

[p] In an inkstand found at Herculaneum the ink appears like a thick oil.

[q] The mode of publishing a book was by borrowing, or even hiring, a place to read it in to an assembly of friends and others; in doing which, if it was an accessible portico, they were much annoyed by wags and boys (*Pompeiana*, 249). Giraldus Cambrensis used the same mode of making his writings known. Publicly burning bad books (*Diog. Laert.* 663); fictitious names in titles (*Suet. Aug. c.* 55); selling poor works for waste paper (*Mart. iii.* 2.); reading on journies (*Id. ii.* 6.); using commonplace books (*Plut. de Progr. in Virtut.*) are ancient customs. It was deemed an affectation of superior ability to send books to women as well as men (*Id.* of *Retirement*); and literary men by profession carried their books and provisions in a scrip (*Petron. i.* 40. *Ed. Nodot.*) In the Middle Ages we find books wrapt in cloths called *Caminæ Librorum* (Du Cange). From the classical law-books, because the titles were in red letters, being called *Libri Rubricati*, whence their French denomination "*Les Rubriques*" (*Id. i.* 232.) came our *Rubricks*, applied to prayer-books. Books in chapters were called *Capitularia* (Du Cange). We meet with leaden books with leaden covers; some written by the finger only; [but these are thought to have been either square books with leaves of this material, or, if of one piece, were hung upon the walls of buildings destined for the reception of the public archives. Archæologia, xxvi. 61]. (Du Cange, v. *Coopertum. Digitus*). Feliciter instead of Finis at the end—marginal ornaments called Lateralia—*Black books* called *Libri Nigri*, relating to necromancy; coloured with a particular blackness; the letters believed to be effigies of animals—*Polyptica*, books of public acts, or private accounts of the goods and property of individuals—no paper books earlier than the tenth century, according to Mabillon (*Du Cange in vocibus*). Extraneous works written on the covers of others (*Id v. Tegminatim*). Bulls, acts of general chapters, &c. entered by the monks in extraneous works—Omissions in the text noted in the margin (*Malmsb. Gest. Reg. Prol. &c. ii*). Knighton (*X. Scriptores, col.* 2435) mentions books with wooden leaves. The earliest instance of a printed title page in this country is about 1495. (*Dibdin's Typogr. Antiq. i. xliii.*) Of figures under the title, 1505. (*Ibid.*)

Book-binding. The envelopes of the classical rolls, or *volumina*, were, sometimes at least, appropriate to the subject as to colour. Thus that of the Iliad, as relating to *war*, was *red;* of the Odyssey, from the voyage, *blue*.[r] In the Middle Ages, even bishops bound books; with the monks it was a common employment. There were also trading binders, called *Ligatores;* and they who sold the covers, *Scrutarii*.[s] We hear of covers of solid silver gilt.[t] Gold, relicks, ivory, velvet, and other expensive adornments, were bestowed upon church-books, and those intended for presents to great persons. Some books were written on purple vellum, in order to exhibit gold or silver letters, and were adorned with ivory tablets. The most common binding was a rough white sheepskin, sometimes lapping over the leaves, and pasted upon a wooden board, with or without immense bosses of brass; and sometimes the covers were of carved wood.[u] Book-strings and brazen clasps are, according to Evelyn (*Misc.* 132.) mentioned by Chrysostom: square books, like ours, were very rare.

Bookcases. Every monastery in Greece, says Ricaut, has its library of books, which are kept in a lofty tower[x]; and this fashion, possibly very ancient, was certainly adopted here from superior seclusion. Libraries existed in Egypt contemporary with the Trojan war:[y] and one was formed at Athens by Pisistratus, long before the time of Aristotle, who, Strabo says,[z] was the first Greek who made a library.[a] The Romans borrowed the fashion from the Greeks; and the former had superb libraries, adorned with portraits of deceased *literati;* cases reaching to the roof, called *loculamenta*, with shelves *(pegmata)*, and holes for the rolls *(nidi)*, the walls between the cases being incrusted with plates of ivory and coloured glass. The cases and desks were made of ebony and cedar. In a study at Pompeii, of small dimensions, the rolls were arranged in presses round the sides of the room, in the centre of which stood a sort of rectangular book-case. The pavements were of marble, and there were porticoes for readers.[b] Duplicates of books were called *fratres*,[c] and all the works of an author were put, with his portrait, in the same place.[d] These, however, were superb structures, belonging to the public or the great. The room at Herculaneum in which the rolls (not less than a thousand) were found, was a mere closet,[e] and Juvenal says, that the poor poet Codrus kept his books in an old chest.[f] But we hear of cabinets for books, which cabinets were numbered, stood in the vestibule, and were charged with ornaments repeated on the envelopes of the books.[g] A library found in a ruined villa, under the wood, belonging to the Church of the Augustines, near Portici, was adorned with presses inlaid with different sorts of wood, disposed in rows, at the top of which were cornices, as in our own times.[h] Among the Egyptian monks the books were kept in a window,[i] by which I suppose is meant an arched cupboard in the wall, the depository among the Britons,[k] and apparently the Anglo-Saxon *Boc-hord;* for it appears in the frontispiece of Trivet's Annals, engraved from the ancient Illumination. The famous Godiva gave the monks of Worcester a bookcase, divided into two parts;[l] and we find elsewhere painted presses, chests, shelves,[m] and versatile desks, called *Rotæ*.[n] A very elegant one consists of a tall post, or stand, upon claw feet, surmounted by a large eagle. The shaft is cut into a screw for raising or lowering a round desk which encircles it.[o]

[r] Enc. [s] Du Cange. [t] Hist. of Winchester, 8vo. i. 27, &c. [u] Brit. Monach. 353.
[x] Clarke, viii. 206. [y] Diod. Sic. [z] L. 17.
[a] Aul. Gell. vi. 17.

[b] Senec. de Tranquill. c. 9. Cicer. in Attic. Ep. 8. l. 4. Mart. i. 118. Boethius de Consolatione, pro. 5. Astle's Writing, Introduc. vii.
[c] Mart. xii. 3. 5. [d] Enc.
[e] Winckelman. [f] S. iii. [g] Enc.
[h] Antiquary's Magazine, 149. [i] Regul. Pachom. c. 82. [k] M. Paris, 994. [l] Dugd. Monast. i. 130. [m] Brit. Monach. 338.
[n] Du Cange.
[o] Engraved in Notices des Manuscrits du Roi.

Booths, used in the Greek markets, the *umbra tonsoris* of Horace, and sometimes made of net instead of canvas in the Middle Age.[p]

Boot-jack. Boots were anciently pulled off by servants, whence Boot-*jack*.[q]

Bottle. There have been discovered at Pompeii, "Glass bottles with handles." The term *bottle* at first signified vessels of pottery or metal, and particularly of leather (the Spanish borachios), which travellers suspended from their saddles, and which were stopped by a piece of wood, or metal plugs screwed in. The ancients emptied their large jars into cups, or pitchers, according to the quantity wanted, instead of which the moderns use *bottles*, of which the existing accounts commence with the fifteenth century.[r] See Glass.

Box. 1. The Romans turned this wood in a lathe[s] for flutes, scabilla, and utensils.[t] Handles of daggers found in British barrows seem to have been made of this wood.[u] Whitaker[x] thinks that the Romans introduced the tree here, of which trenchers were made, and substitutes taken for the palm on Palm Sunday.[y] 2. Boxes were made among the Romans of wood to keep plate in; of ivory and wood for money; of alabaster for perfumes and medicines; of horn and lead for the latter.[z] At Southfleet was discovered a Roman box of wood, extremely well secured by copper clamps, which were fastened by large round-headed copper nails.[a] Boxes hollowed out of the trunk of a tree, sometimes of an elm with the bark on, fastened with rivets and small strips of brass, have been found in British barrows,[b] and held skeletons or burnt bones. In the Middle Age, we have them of wood bound with iron, and painted within, for relicks;[c] sometimes of box wood.[d] Du Cange mentions the *Anaphus*, for holding knives; the *Roscida*, sometimes of ivory; *Roysia*, and *Cassia*, undefined; *Hutchetta*, to hold cheap candles; *Huchia*, large, carved, two locks; and *Precula*, of ivory, for jewels.

Bracelet. 1. This ornament, in the form of a serpent, commonly made of gold or ivory, was worn sometimes on the arm, sometimes on the wrist.[e] Dr. Clarke mentions one, of massive gold, for the ancle or wrist, found in a Milesian tomb.[f] In the Middle Age, lovers gave bracelets of their hair to their mistresses,[g] and they returned others with their pictures, and a ring hanging from the bracelets, to their favourites, who wore them about their arms.[h]—2. The emblems of supreme authority among the British kings were golden bands worn round the neck, arms, and knees.[i] One supposed to have belonged to Caractacus, and set with jewels, was found at the Herefordshire beacon.[k] In the early Anglo-Saxon æra they were confined to persons of distinction; if of gold, considered as proper presents for the sovereign. They were also bestowed, as badges of honour, upon the civil and military state officers.[l]—3. Given as rewards of bravery to soldiers, in the Roman and Middle Ages.[m] 4. Stone bracelets occur, probably British.[n] Ornamented bracelets of brass have been found round the arms of skeletons in British barrows.[o]

Brank. A sugar-loaf cap, made of iron hooping, with a cross at top, and a flat piece projecting inwards to lie upon the tongue. It was put upon the heads of scolds, padlocked behind,

[p] Casaub. in Theophrast. 249. Du Cange, *v.* Panthera. X. Scriptor. 900.
[q] Froiss. ii. 329. Beckm. ii. 283.
[r] Beckm. Invent. iii. 123—126. [s] Virg. Georg. ii. 449. [t] Enc. [u] Hoare's Anc. Wilts, i. 123. [x] Manchest. ii. 48. [y] Du Cange, *v.* Apophoreta, Lignum Paschale.
[z] Plut. Sympos. iv. Q. ii. Mart. Apoph. 12, 13. Plin. xxi. 20. Petron. i. 306. [a] Archæol. xiv. 222. [b] Hoare's Anc. Wilts, i. 52, 122, 123.

[c] XV. Scriptor. 303. [d] Lye, *v.* Bixen.
[e] Enc. [f] ii. 72. [g] Strutt's Horda, iii. 154. [h] Warton's Sir Tho. Pope, 161.
[i] Turner's Anglo-Saxons, i. 383, note.
[k] Nash's Worcestershire, ii. 142. [l] Strutt's Dresses, 80. In the Vetusta Monumenta (v. pl. xxx.) is a superb specimen. [m] Du Cange, *v.* Calpæ. [n] Archæol. xiv. 273. [o] Hoare's Anc. Wilts, i. 160.

and a string annexed, by which a man led them through the towns.[p]

BRASIERS. Mostly elegant bronze tripods, supported by satyrs, sphinxes, &c. with a round dish above for the fire, and a small vase below to hold the perfumes, which they threw into the brazier to correct the smell of the coals.[q] A square one of bronze, of the size of a moderate table, found at Herculaneum, rested upon a lion's paws, and was ornamented upon the border with foliage. The bottom was a very thick iron grating, walled up with bricks above and below, so that the coals could not touch the upper part of the grate, nor fall through the bottom. One at Pompeii, 7 f. long, 2 f. 6 inch. broad, made entirely of bronze, with an iron lining, the front legs being winged sphinxes, terminating in lion's paws, is engraved.[r] It was similar to those still used in large rooms in Italy.[s] They were common in the Middle Age; but, like the use of the *Batillus*[t] in Pliny, we find a cage of gold in bed-rooms, with pepper and cloves, burning for fragrance.[u] See *Boilers, Chafing-dish, Tripods.*

BREAD-BASKET. Literally a basket in Pollux, for holding fragments of bread; but the (αρτοφορον) of Athenæus was a sort of Dutch oven *(clibanus)*, to present the bread hot to the guests. Bread was carried for sale in panniers, and kept in bags, &c. in the Middle Age.[x]

BRIDLE. The voice was first used to guide horses, then a stick, lastly the bridle; inventor uncertain. Berenger says, that the ancient Greeks had a sort of bridle, which came over the nose, like our *cavezons*, armed with teeth, and very severe in its effects; and other experiments were made in lieu of our bridles.[y] Count Caylus says,[z] that the Romans used only snaffles; but hard-mouthed and fiery horses were checked among them by prickly bits, called *lupata fræna*, answering to the lupatum of the Middle Age.[a] The Britons had bridles ornamented, says Strabo, with ivory;[b] and a bit presumed to have belonged to a British chief in the Roman service, is a jointed snaffle;[c] and other figures, for apparently they can be nothing else, are presumed to have been the side-pieces, or *branches*, of curb bits. It is more certain that such annexations do appear, according to Mountfaucon's engravings, upon the Trajan column;[d] though only snaffles, ending in a round button or buckle, issuing from a rosette, are found in delineations from the Herculanean bronzes and other antiques, which delineations are professedly founded upon correctness.[e] In the Middle Ages we find bridles called *Aurea* from going round the ears; the *Caradius*, a bit, called *Ad Carasum*, having the bite *(morsus)* longer than the others, as far as the palate. We find too bridles adorned, as now, with ornamented plates or crescents of tin and pewter; and of women's horses, lily white. The Anglo-Saxons had very superb bridles, and of the colour mentioned is that ascribed to the horse which William Rufus rode when killed. It has blinkers, is very broad, and cloth, cut by a mould into rich patterns, is glued upon the leather. In these our early æras we find bits of iron, silver, &c. and bridle-makers perhaps a separate trade. Nares mentions a particularly powerful bit, called a *brake*; whence, perhaps, the phrase of *break-*

[p] Engraved in Brand's Newcastle, &c.

[q] Cayl. iii. pl. 38. [r] Pompeii, i. 162. There are cuts of others, ii. 303—305.

[s] Enc. The Romans, says Beckman *(Invent. iii.* 83. 85.), used wood to burn, which did not smoke. They peeled off the bark, steeped the wood a long time in water, and then suffered it to dry. They also soaked it in oil, or oil-lees, or poured oil over it, for the same reason. This they seem to have called *Ligna cocta* or *coctilia*, and sold it in the *Tabernæ Coctiliariæ*. The brasier was brought in when the wood was well lighted. The Boilers and Tripods were also used as brasiers.

[t] Du Cange, in voce. [u] Strutt's Horda, ii. 88.

[x] Du Cange, *v.* Panarium, Sitarchia.

[y] Horsemanship, i. 41. 301. 302. [z] Rec. ii. pl. 123. n. 2. [a] Du Cange. [b] XV. Scriptor. 7. Bereng. i. 159. [c] Archæol. xiv. pl. xix. f. 1. seq. p. 92. [d] Ed. Humphreys, iv. pl. 10, 11. [e] Mongez, Rec. pl. lxxxi. seq.

ing, i. e. *brakeing* a horse. Bridles hung with bells occur in the Bible and Classicks, and were ornaments in the Middle Age. Bits, instead of snaffles, were introduced into the army of Charles I.[f]

Brimstone Matches. The *sulphurata ramenta*, cried about the streets of Rome, in exchange for broken glass. The Druids possibly knew them.[g] Fumigation with brimstone is Roman.[h]

Broche. The patterns of the classical *Fibulæ*, are mostly like all their furniture and utensils, of animals, or the parts of animals, sometimes of lyres, or of any object foreign to the use. They had also stones with engraved heads and medallions of emperors. Count Caylus[i] has engraved a Gaulish one, which served both for a fibula and key. They were used to fasten the belt, tunic, &c. The Irish semicircular implements terminating in circular caps are supposed to be broches and buckles; and fibulæ, some of silver-gilt, set with garnets, have been found in Roman British barrows. The broche is the *Broquetta* of the Middle Age, and moulds for casting it, apparently of the twelfth century, have been found. The pattern of one is a broad ring with the inscription *Ave Maria, Gratia Plen.*[k] The word *brooch* frequently means an ornament worn in the hat.

Brooms, (σαρα 'σαρωθρα.) Roman, best made of palms, others of twigs; *balaia* of the Middle Age.[l]

Brown Paper. An usurious trick was thus contrived. Green, as quoted by Nares, under the word *commodity*, says, "If a man borrows £.100, he shall have £.40 in silver, and three score in wares, as lutestrings, hobby horses, or *brown paper*. See Paper.

Brushes, (*penicilli*) of three kinds; the *pictorii* or painters, of bristles; the *excussorii* and *abstersorii*. The tails of animals were common substitutes. Fleta mentions fox-tails, called *Vespiliones*.[m]

Buckets. Neptune and Andromache water horses with a metal one in the Iliad; of wood, leather, &c. as now.[n] Buckets without hoops, cut out of the solid timber, British.[o] See Pail.

Buckles. There have been discovered at Pompeii, "Buckles for harness." Of brass, are found in British barrows; of silver for shoes occur anno 1346; of gold and diamonds, like those of shirts, common and valuable.[p]

Buckstall. A net to catch deer.[q]

Budget. The *Bogia* of Du Cange, a bag used by travellers.

Buffets. In a house at Pompeii, against the walls, was discovered a kind of buffet, above which were placed two shelves, one over the other, to hold plates, &c. The foot was made of a kind of *peperino*, and supported a marble slab, with borders of *verd antique*. The shelves were also covered with marble. In the paintings of Herculaneum, and upon a bas-relief of the Villa Albani, is a *safe*, containing animals gutted and hanging on hooks. In the gems of Stosch, is a ship, burthened with vessels and other utensils of feasts; four large amphoræ occupy the deck upon both sides of the mast; upon the prow a candelabrum supports a lamp; upon the stern is a *cantharus*; a large urn fills the scuttle of the mast; two cups occupy the ends of the yard.[r] In the Middle Age we hear of niches, adorned with pillars and canopies of marble, answering the ends of two long tables, and erected in halls; probably the cistæ columnatæ of Du Cange, or pillared chests with elevated roofs. Apprentices used to wait upon their masters bare-headed, and leave their

[f] Du Cange, v. Aurea, Caradius, Staffa, Frenarii. Lye, v. Midl. Turner's Angl. Sax. iii. 63. X. Script. 1038, et al. Wart. Poetr. i. 164. Chaucer, &c. Hist. of the Troubadours, 352. Berenger, i. 159. [g] Mart. i, 42. Juven. i. S. v. l. 47. Smith's Gaelic Antiq. 296. [h] Enc. [i] Rec. pl. 110. n. 4. [k] Du Cange. Gough's Camd. i. 243. iii. 524. Archæolog. xiv. pl. xlviii. Nares, v. Brooch. [l] Mart. Apoph. 82. Varr. re rust. Du Cange, v. Balacium.

[m] Pintian. in Plin. ix. 45. 183, Mart. Apoph. 81. Pintian. Du Cange. [n] Enc. [o] Withering's Memoirs, i. 168. [p] Hoare's Anc. Wilts, i. 47. 86. Du Cange, v. Boucleta, Formalium. M. Paris, 676. [q] Nares. [r] Enc

caps upon the buffet.[s] See Abacus.

Bullæ, Roman. Amulets against envy, of obscene form, says Varro, to prevent any impediment of the effects of good auspices; worn till fifteen years of age, by the Etruscans and Romans, but not Greeks.[t]

Bung. Of cork, the *cadonum obturamenta* of Pliny[u] used, as now.[x]

Buoy. Annexed to anchors, of classical ancientry.[y]

Bureau. We find 22 Ed. II. *Burrellam* vel *Descam*, which Du Cange defines by *Bureau*. In a very ancient French Computus we find registered *ad Burellum* in Cambia. Cotgrave renders it a table, within a court of audit, because it is usually covered with *Bureau*, which Strutt makes a thick coarse brown cloth.[z]

Burning Glass. Of Archimedes, &c. story questioned—either a solid globe, or one filled with water.[a]

Bushel. Denon brought one from Magna Græcia, cylindrical of bronze, with two small hoops or circles towards the top, and square feet, from seven to eight inches high. In the Middle Age, with iron rims, like the modern.[b]

Butchers' Trays. Hartlib, in his Complete Husbandman (1659), says of the White Poplar, that it is incomparable for all sorts of wooden vessels, especially trays, and butchers' trays cannot well be made without it, being so exceeding light and tough.[c]

Cabinets. Roman: 1. for holding the portraits of ancestors, liable to damage from being in wax, and books. (*See* Bookcase.)—2. *Arculæ loculatæ*, for clothes.—3. For the same purpose, the Greeks had the κιβατος of wood, and κιστα, of basket work. In the Middle Ages chests were most usual, but we find in a bed-room a cupboard, beside chests; and *Ambries* of walnut, very neatly carved; sometimes gorgeously inlaid. Ancient cabinets of rich carving are numerous.[d]

Cables. Made, says Mountfaucon,[e] of line, hemp, rush, palm-leaves, papyrus, philyra, barks of trees, &c. In the Middle Ages called *Guncinæ*.[f]

Cacabus. A large demioval cooking vessel, engraved, Pompeii, ii. 304.

Cadge. A round frame or hoop, on which the *cadgers*, or venders of hawks, carried their birds for sale. Thus Nares. In old paintings of hawking, the cadge is suspended from the falconer's neck, who walks within it, and the birds are perched upon it.

Cadenat. Called a state-canopy, but the French *cadenas*, says Nares, is a case for a spoon, knife, and fork, used by great persons.

Caduceus. In Exodus vii. 11, 12, it is said that the wise men and the sorcerers cast every man his rod, and they became serpents. They were therefore originally divining rods; and the Caduceus of Hermes appears as the sceptre of heralds in the Middle Ages.[g]

Cage. With bars of oak, for confining criminals, the Roman *Arca Custodiæ*, or *Robur*—of lattice work, with a privy for prisoners of war.[h] *See* Bird-cage.

Calathus. 1. Basket appertaining according to Pollux[i] to the gymnasium. 2. Vessel for wine, or used as a milk-pail.[k]

Calbei. Military bracelets, worn by triumphers, and given to the soldiers, as rewards of bravery.[l]

Caldrons. Mostly bronze; some of wood in Gregory of Tours; of pottery abroad for steeping clothes in lye. A Roman one of bronze with curious spikes, apparently for fitting it into brick work, was found full of coins at Catarick *(Cataractonum)*.[m]

[s] Gostling's Canterb. Walk, 127. Du Cange. Antiq. Repert. i. 230.
[t] Cayl. Rec. iv. pl. 90, 91, 92, 93. Montf. iii. Varr. Ling. Lat. vi. et al. [u] Pliny, xvi. 8.
[x] Plin. xvi. 4. [y] Beckm. iii. 122.
[z] Dugd. Monast. ii. 370. Ed. i. Du Cange, *v.* Burellum. Strutt's Dresses, 137. [a] Enc.
[b] Enc. X. Scriptor. 1258. [c] Sylv. Sketch. 339.

[d] Enc. Mart. ii. 46. Montf. iii. p. i. b. 3. c. 5. Clem. Alex. Pædagog. L. iii. Casaub. in Theophrast. 233. Strutt's Horda, iii. 64. Campbell's Journ. Edinburgh, ii. 355. [e] iv. p. 2. b. 1. c. 3. Du Cange. [f] Id. [g] Clarke, viii. 413. Strutt's Dresses. [h] Cic. pro Mil. 22. Grose, Mil. Antiq. ii. 117. [i] Pollux, x. 24. [k] Enc. [l] Id.
[m] Enc. Whitaker's Richmondshire, ii. 24. Du Cange, *v.* Caldaria, Panna, Paysola.

CALENDAR. *See* ALMANACK.

CALENDERING LINEN. In the Middle Ages, a machine on purpose, called *licha*, perhaps like the modern.[n]

CAMEL (for lifting ships) invented about 1688 or 1690, by Meuvis Meindertzoon Bakker, of Amsterdam.[o]

CAMEL-HAIR PENCILS. Roman, at least from the time of the Emperors.[p]

CAMERA OBSCURA. Invention given by Vasari to Leo Battistà Alberti in 1437; by others to Giambattista Porta in the sixteenth century.[q]

CAMINUS. Chemical furnace, smith's forge, or hearth, where braziers were placed.[r]

CANDLES. *Candle* is a word derived from γανδαω, or γανδεω, to shine; explained by Hesychius λαμπειν. By *candela* was originally meant a torch, made by besmearing rope with pitch, wax, or tallow; and *link* was derived from λυχνος which had a general application to candles, lamps, &c.[s] Apuleius distinguishes wax and tallow candles by the terms *cerei* and *sebacei*; and Pliny[t] notes the origin of rush-lights by mentioning the pith of rushes dipped in grease, still used, and home-made in Shropshire. The scholiast of Theocritus says, that such lights were burnt about corpses while they lay above ground. A candle Martial calls an "*ancilla lucernæ tutas quæ vigil exigit tenebras*;" who did not, through shame, desire more light when a-bed with her master;[u] and Juvenal[x] assimilates the short light of a candle to that of the moon. According to Martial, there were various kinds of lights, viz. chamber-lamps,[y] lamps with many wicks, for convivial parties,[z] and a wax taper as a substitute for a lamp.[a] Pollux[b] mentions lamps with two or three wicks, which wicks, he says, consisted of a reed. The tow of it, says Casaubon,[c] called torch-weed (θρυαλλις), or a herb called *herbascum* (high taper) or wool-blade (φλομος).

Προβυω was the term used for snuffing wicks; and Aristophanes records that, when a person was asked to take a straw or piece of wood (καρφος) to *snuff* the lamp, he answered, "No; I think that I can do it with my finger." This passage seems to imply that *snuffing* meant shaking off the consumed wick, not excision of it.[d]

CANDELABRUM. One of the most elegant articles of furniture in ancient use was the *candelabrum*, by which we mean those tall and slender stands, which served to support a lamp, but were independent of and unconnected with it. These, in their original and simple form, were probably mere reeds or straight sticks, fixed upon a foot by peasants, to raise their light to a convenient height; at least, such a theory of their origin is agreeable to what we are told of the rustic manners of the early Romans, and it is in some degree countenanced by the fashion in which many of the ancient candelabra are made. Sometimes the stem is represented as throwing out buds; sometimes it is a stick, the side branches of which have been roughly lopped, leaving projections where they grew; sometimes it is in the likeness of a reed or cane, the stalk being divided into joints. Most of those which have been found in the buried cities are of bronze: some few of iron: in their general plan and appearance there is a great resemblance, though the details of the ornaments admit of infinite variety. All stand on three feet, usually griffins' or lions' claws, which support a light shaft, plain or fluted, according to the fancy of the maker. The whole supports either a plinth large enough for a lamp to stand on, or a socket[e] to receive a wax candle, which the Romans used sometimes instead of oil in lighting their rooms. Some of them have a sliding shaft, like that of a music stand, by which the light might be raised or lowered at pleasure.

n Du Cange, *v.* Licha. o Beckman, iii. 342. p Astle's Writing, 208. q Roscoe's Medici, i. 87, 88. r Beckman, ii. 77. s Valpy's Dict. t xv. 37. u Apophor. xl. x E. i. s. iii. v. 287. y Lucerna cubicularis Apophor. 39. z Lucerna polymyxos. Id. xli. a Cereus. Id. xlii. b vi. 18. c In Theophrast. 344.

d Valpy, v. προβυω. e Pompeii, ii. 294.

Others can be taken to pieces for the convenience of transport. In the Middle Ages, in some places, no wax or tallow candles known; only lamps or brands *(fæculæ)*—wax candles of various kinds *(lucubrum)*, very small, wick of tow—twisted, votive—some even 50 lbs. weight, made in moulds, called *Longitudines*—small candles kept in *huchettæ*, boxes—used for going about the house, as now—the ends profits of servants—Irish candles, as of other nations, peeled rushes dipped in grease, and placed in lamps of oil. Candles were made at home in gentlemen's houses.[f] See *Percher, Quarier.*

CANDLESTICK. The exquisite *candelabra* of the classical agents have been found with Phœnician and Greek inscriptions.[g] Some very curious specimens are engraved in the Pompeii, ii. 295—297, 300. They held a grate, or dish, in temples, for the sacred fire, or lamps, never candles. They were made of silver, bronze, wood, alabaster, and were sometimes ornamented with gems. Classical candlesticks were also of the human figure, a fashion of Shakespeare's æra. Those of such a form in the Middle Age were mostly armed warriors ; sometimes hairy savages, a fool kneeling on one knee, &c.—others consisted of shafts, like reeds; in the form of horns; some standing by themselves; others only for carrying the light in the hand; or pendant, made like a car; or with part, like an apple.[h] The following is a most magnificent specimen: It was of entire gold, standing on great feet, and had twenty golden buttresses; a base pierced like windows; a bowl embattled and buttressed; was pinnacled, and made like a monastery; and the weight 450 oz.[i] One of iron, of singular construction, on a stand of three feet, supports a boat, oblong, with a mast, or spike, in the middle, at the base of which are nozzles, though the latter are in general of recent fashion.[k] *See Specimens in Plate, p. 296.*

[f] Enc. Plin. xvi. 37. 39. Lubin. in Juven. 162. Mart. Apoph. 40. 42, &c. Du Cange, *v.* Incisorium, Mofeum, Morus, &c. Angl. Sacr. ii. 276. Lib. Nig. Scacc. 341, seq. Greg. Tours de Gloria. Ledwich, Irel. 371. Gage's Hengrave, 22.

[g] Denon's Sicily, 280. Dallaway's Arts, 326. Cic. in Verr. iv. Petron. i. 328, 394. Mart. Apoph. 43, 44, &c.

[h] Johns. and Stev. vi. 123. Du Cange, *v* Cereaptum, Cereostata, Carrum, Malum, Rondellus. Douce on Shakesp. i. 505.

[i] Dugd. Monast. iii. Ecc. Cath. 275.

CANISTER. (κανιστρον, *canistrum)* Pollux says, Mat in the publick market were both the κανασтρον and καννυστρον; equally baskets made of cane, but the former, according to his translator, of an oblong form similar to the cophinus, whence our coffin. In short the *Roman Canistrum* was a basket, or pannier; the *Mediæval*, a dish which held a lamp, &c.[l] Afterwards the term was applied to a cooper's article for racking off wine.[m] With the use of tea came up the modern appropriation.

CAPON. A *billet-doux;* from letters sent in fowls for presents.[n]

CAP-CASE. A small travelling-case, originally intended to hold caps, but used afterwards for money, notes, &c.[o]

CAR. See CARRIAGES, p. 279.

CARAVEL. A light round ship, says Nares, with a square poop, rigged and fitted like a galley.

CARD. A mariner's compass.

CARDS OF INQUIRY. The Romans made these neighbourly inquiries.[p]

CARKANET. A gold chain worn about the neck, sometimes of pearls, and padlocks of gold.[q]

CARPENTUM. See CARRIAGES, p. 279.

CARPETS. Those of the Classical Ancients were mostly of purple, but rough. It is said by travellers that the modern Turkey Carpet and the tapestry of the Biblical and the Homeric æra were the same in character. Couches and floors in the modern Turkish manner were covered with them at Pompeii, and remains are still seen in triclinia and other rooms. In the Middle Ages, the first use of them appears before the high altars, and particular parts of the chapter in abbies. Rooms of houses, even of lying-in

[k] Archæolog. xiv. pl. 54.

[l] Enc. Du Cange. [m] Old Dictionary. [n] Nares.

[o] Id. [p] Eutrop. viii. 13. Spart. in Adrian.

[q] Cotgrave. Nichols's Eliz. Progr. ii. 30.

women, were strewed with straw or rushes; and when Sinchius, Bishop of Toledo in 1255, covered his floor with *tapestry* (to use the word of M. Paris), which example was followed by Eleanor of Castile, Queen of Edward I. there was much sneering. Its next introduction was to the bed-room, for bed-side carpets occur in 1301, at least abroad, and in drawings of the 15th century we have a carpet round the throne, of a simple flower pattern, and in a bed-room, the hearth rug as handsome as the modern, though the floor has chequered matting of two colours, the chamber of Edward VI. being matted. Some carpets were of leather. In the 16th century, we find carpets of English work with arms in the centre, a square bord carpet cloth for the table with arms in the midst of it, one large carpet *for a coobard*, carpets fringed with crewell, Turkey carpets for the table, carpets of green cloth. Turkey carpets before the communion table appear 7 E. VI. and are frequently mentioned in the reigns of Elizabeth and James. They are advertised for sale in 1660.[r] But they were used for other purposes than covering floors, "and upon Turkey carpets lay him downe full tenderly," says Barnabe Goodge, in his English version of Naogeorgus.

CARRACK. A large ship of burthen, or galleon.

CARRIAGES. Wheeled carriages have not been universal; for Dr. Clarke saw none till he came to Larissa,[s] although they are ancient beyond record. The Egyptian car is a box, the wheels hollow with six spokes. We are also told that poles were formerly two, *i. e. shafts*, but altered into one by Clisthenes.[t] Both appear.

Pollux says,[u] that if any one wished to use a vehicle at sunrise, he should notice the kinds of them, whether chariots,[x] *ὀχους* (used by Homer, but undefined), waggons,[y] or litters.[z] Some were for carrying furniture, some had seats, others contrived for lying down.[a] Some were covered, and the *καμαραι* of Herodotus implied those with an arched roof, like caravans. In short, all the carriages of the ancients seem to be of the shell, the box, the cart, the waggon, the caravan, or one horse-chaise forms with wheels; the litter being carried like a sedan, with poles between mules. Many nomadic nations lived entirely in carriages,[b] and skins strained upon a frame, as tight as a drum, formed the roofs of the Cimbric kind.[c] The Indians used only oxen for draught;[d] and the palanquin occurs upon the Theban paintings, and the bas reliefs of the Memnonium. Pausanias[e] mentions a chariot drawn by stags, in the pomp of Diana.

Wheels shod with iron are the *ferrati orbes* of Virgil, yet many without this guard occur in the Middle Ages, because they were thought injurious to the pavement of the road. Persius, Martial, and others, call by the word *canthus* this iron hooping around wheels. Pliny says, that four-wheeled carriages were invented by the Phrygians. At Portici, says Winckelman, are the remains of a chariot wheel. These consist of a band of iron, forged of a single piece, about 48 inches diameter, and not quite two inches broad, and one thick. The wood attached to

[r] Plut. de edend. carn. H. Steph. Apol. Herod. (no pages.) Plin. viii. 48. Pompeiana, 264. Ingulph. in Script. p. Bed 505 b. M. Par. 782, 783, 910, 1045. Lysons's Britann. i. 505. Lel. Collect. iii. 179, 180, 184. Strutt's Dresses, pl. cxv. cxviii. Antiq. Repert. ii. 192. Du Cange, *v.* Sargia. Dugd. S. Paul's, 391, Ed. Ellis. Nich. Progr. ii. 11. Howell's Lett. 422. Mercur. Public. n. 36. Popul. Antiq. i. 130. Gage's Hengrave, 26—29. Ellis's Old Poets, i. 333. In the Hist. of the Troubadours (p. 355), we find abroad, carpets carried about of gold brocade, which the attendants spread over the grass, very finely woven and worked, according to nature, with birds, animals, and flowers, and a great salamander in the middle. Joinville (i. 104) also mentions carpets, spread in gardens, for persons to sit upon. As to the throne carpets, *Knights of the Carpet or Green Cloth*, were so called, because they were made at court by favour not service, and knelt on carpets, or green cloth. Douce on Shaksp. i. 105.

[s] vii. 339. [t] Denon, pl. lxi. Kirke, pref. xiv. [u] Poll. Onom. x. 12. [x] Pompeii, vol. ii. p. 294. *ἁρματα.* [y] *ἀμαξας.* [z] *λαμπηνας.*
[a] *σκευοφορα, ευθρονια, εις το κατα κλιναι ενευναια καταστεγα και στεγαστα και καμαραι.*
[b] Strabo, 300. ed. Casaub. [c] Id. 294.
[d] Id. 709. [e] Achaic. 224.

the iron is petrified. Time has spared part of the nave, into which the axle passed. This nave is girt with iron all round, which iron is again covered with a bronze plate, fastened by nails, with flat heads of the same metal. In the same cabinet is a lion's head, salient, adhering to a bronze plate, presumed to have been a box for confining the wheel to the axle-tree, similar boxes appearing upon marbles. Iron linch-pins are antient, being the παραξονια, εμβαλοι, and ενηλατα of the Greeks. The plate put at the end of the axle, to keep it from dust, was known in the days of Homer, and called Σπερτερια. Wheels made entirely of bronze are preserved at Berlin, the Vatican, &c.[f] I doubt Sir R. C. Hoare's *presumed* British wheels.[g] "We have heard that the Rev. Mr. Stillingfleet of Yorkshire has discovered a perfect British chariot, and had a model taken from it."[h]

The kinds are as follow:

Basterna, a close carriage, used by women only, furnished with cushions. The apertures were closed with leaves of the lapis specularis, or *talc*. It was *carried* like a litter, not *drawn* by mules. Du Cange makes it covered with leather.[i]

Benna. Clabulare. A light two-wheeled car, closed with wicker work. The antient basket-car of Homer is still in use in the Troad. The form is an oblong square, with a convex front, all basket-work; the wheels solid, and the pole single. It is used as a buck-basket, to convey linen for washing to the springs. It corresponds with the description of Priam's litter in Homer, and a Vatican marble. Dr. Henry makes the *Benna* a Gaulish and British vehicle; and Sir James Ware identifies it with the Irish car.[k]

Biga. A two-horsed carriage, said to be invented by Cyristenes of Sicyonia. The *moon* appears in a *Biga*, as the *sun* in a *Quadriga*; Victory in both. Du Cange says that it had a driver.[l] One covered with leather forms a tail-piece in Pompeii, i. 92; a different one in ii. 37.

Birotum. A two-wheeled carriage, drawn by three mules, which carriage would not hold more than three persons. Lame people sometimes used it.[m]

Capsus. Isidore makes it a carriage open on all sides; but, from the time of Vitruvius, it signified only a kind of raised seat or chest (the *Capsum Rhedæ* of Du Cange), upon which the travellers sat.[n]

Carpentum. It was of Greek origin, and is the modern tilted cart[o] or caravan, but with windows: richly ornamented; and with caryatides supporting the tilt. It was used for carrying great persons; the *carpentum pompaticum* conveyed the images of deceased empresses to the Circus.[p]

Carruca. A four-wheeled carriage, very much resembling the *Carpentum* and *Rheda*; but it differed from the latter in being covered, and adorned with carved silver, ivory, or even gold. It was drawn by mules, and mostly confined to persons of rank.[q] Its form was square, like a waggon, with a pole, and drawn by oxen. It is ornamented with a rich border, festoons, and heads. *Four-wheeled* carriages, among the Romans, seem to have come up in the decline of the Empire.[r] Springs were unknown; and according to Homer's description of Priam's carriage, the body, in those of state, was moveable, and only put on and hung by braces.[s] No mounting steps appear in the carriages, or breechings or traces in the harness. Berenger says,[t] that the Trajan column exhibits cords or thongs, fastened round the horses' necks, and that these may have suggested traces.

[f] Winckelman. [g] Anc. Wilts, Roman æra, ii. 6. [h] Gent. Mag. vol. xcvi. p. 140.
[i] Enc. Du Cange. [k] Enc. Clarke, iii. 144. Henry's Gr. Brit. ii. 147, 148. Ware's Ireland, 32. c. 12.

[l] Enc. Du Cange. [m] Id. Id.
[n] Enc. It appears on the pretended Antonine column and in Beger; as a double box, hollow for holding goods. Humphreys' Montfauc. iv. pl. xl. xli.
[o] Id. pl. xli. from Maffei. Hope's Costumes, pl. 227. [p] Enc.
[q] Id. Montf. [r] Montf. iv. pl. xlii.
[s] Berenger, i. 277. [t] Id. i. 39.

It is certain, that the word *αμπρον*[u] did refer to a rope or trace, by which the *παρηωροι* or *σειραιοι* *equi funales* or *extra-jugal horses* which ran by the side of those, who were yoked to relieve the latter, when weary, were connected with the carriage.

Shafts appear on the one-horse chaises, and Berenger says[x] that they were tackled as now, to the collar or *λεπαδνα*. Du Cange thinks, that by the *carrucæ nutantes* of Paulinus,[y] which kind of carriages the Gauls called *Branslaus*, springs are alluded to. It is certain that the *Carrochiæ*, or suspended carriages of the moderns, were used in the fourteenth century, perhaps before;[z] but the probability is, that these are not springs, but the skins or leathers upon which the bodies of carriages are hung abroad. [See *Pilentum* hereafter, p. 285.]

Cars of War. Winged and Scythed Cars. The heroes of Homer never rode on horseback, but used shell-formed cars, guided by a charioteer with reins, which might be fastened to a handle in front. They were very low. The form is well known; but one Greek car is an upright square box, with a pole turned up.[a] When they appear with three horses, one was often only a spare horse, reined on to the others, lest one should knock up.[b] One on an Etruscan vase is like a waggon, with the wheels at the end, very richly ornamented, with semicircular bows of iron at each end, perhaps wrongly denominated a war-car.[c] Grecian and Etruscan cars, with wings at the axle, to denote the rapidity of their course, are box-shaped, and the spokes of the wheels are four, in the form of a cross patée.[d] Of *Scythed Cars* no antient figures are known; but the ascription of the invention to the Macedonians or Cyrus is erroneous, as Ninus long before used them.[e] *See Figure in Plate, p. 293.*

Carts. The *Sirpea stercoraria* or Dung-carts (upon the Antonine column, loaded with arms),[f] appear in *fac simile* in Gloucestershire; *viz.* square, with solid wheels and a pole. The carts common in the Highlands[g] are probably those which were in use among the Meatæ of Dio, their ancestors; for the solid wheels and cross linchpin outside are seen in Roman carts. The Welsh cart, too, is only a refinement of the same form, long shafts, and wheels at the end; and Mr. King[h] supposes that to have been British. The open-sided cart in London is a relick of these. The *Biga, Birotum,* &c. before mentioned, were used for conveying goods. The *Tumbrel* was the two-wheel cart, unloaded by being thrown back. In this, according to Cowell, as quoted by Du Cange (for it is not in later editions of Cowell), adulterers and fornicators were carted through towns. We find, also, long carts, drawn by four strong horses; others by oxen, and even cows; one-horse carts of coal-carriers and others; carts which shut close; carts shod with iron, and without it; carts drawn by men, and containing a corpse, possibly from piety, for a similar thing is mentioned in Lucian. Of more extraordinary kinds were the *cart of arms*, alluded to, I suppose, by Hoveden, A.D. 1176, which, after the invention of artillery, carried two petararoes, or chambered pieces. They were tilted waggons, on four wheels, the horses underneath. The Cart-saddle, Collars, Halters, &c. of leather, are mentioned in the fifteenth century at least. The Cart-wright and Cart-house occur in the Middle Age.[i] *See Plate, p. 293.*

Chariots. 1. The race-chariots, shell-

[u] Valpy. Pollux. [x] i. 283.
[y] Ep. 10 ad Sever. [z] Du Cange. Springs are denied. Archæologia, xx. 456.
[a] See Winckelm. Mon. Ant. N° 88, 117, 143, for this and other Greek cars. [b] Enc.
[c] Mongez, Rec. pl. lxxv. n. 1.
[d] Kirke's Hamilton Vases, p. 44.

[e] Diodor. ii. 5. [f] Montf. iv. pl. xli.
[g] Engr. Birt's Letters, i. 86.
[h] Munim. Antiq. i. 106.
[i] Du Cange, *v.* Tumbrellum, Capister, Carc, Chapitellum, &c. X. Scriptor. 572, 882, 990, 997. Neubrig. ii. 21. Trivet. 45. M. Par. 45, 675, 1059. Grose's Milit. Antiq. i. 406. pl.

formed, upon two wheels, the horses four abreast, the two worst in the middle.—2. The *currus arcuatus*, a domed covered car.—3. Triumphal car round and closed, on two wheels, with four horses, driven by the victor. It was, under the Consulate, gilt, but made of gold and ivory by the Emperors. Brazen cars and horses, large as life, were presents to temples.[k] Count Caylus[l] has represented a conqueror in the games in a car drawn by twenty horses. Our Edward II. is represented to have been carried to interment in a chariot drawn by stags; an idea which (whether *elks* or not) is to be found in Vopiscus[m] and Drayton,[n] as taken from pastoral poetry. [*See* COACHES.]

Chaises. Post Chaises. One-horse chaises, exactly resembling ours, except that the body is more semi-circular, appear on ancient monuments.[o] Montfaucon mentions a later kind, published by Bulifon. Carriages resembling our post-chaises, drawn by two horses, the driver sitting upon one, not in the shafts, are seen upon the paintings of Herculaneum.[p]

Chiramaxium. A wheeled chair drawn by a man,[q] fit only for one, like a child's carriage, because it was used for male favourites.

Cisium. Light, used only by men; drawn by two, sometimes three, mules, consisting of two wheels, with a seat, i. e. *capsus,* like a coffer of basket work.[r]

Coach. This word is supposed to be of Hungarian origin, which accounts for what Peacham says,[s] as indeed do Townson and others, that coaches were invented in that country. So early as 1294, the citizens' wives used to ride in carriages at Paris. The oldest carriages used by the ladies of England were known by the name of *Whirlicotes.* Nares says, they were open cars. The mother of Richard II. rode in one, but they afterwards became unfashionable. Abroad, the minister rode to court, and the horse without any conductor returned to his stable, till a servant took him back to court to fetch has master. In 1474 the Emperor Frederick III. came to Frankfort in a close carriage; and in the beginning of the 16th century they were used only by women, men deeming it effeminate. Henry IV. of France usually rode through Paris on horseback, and to provide against rain carried a large cloak behind him. He had only one coach for himself and his queen. John of Finland, upon his return from Sweden, brought the first coach into that country, towards the end of the 16th century.[t]

Mr. Markland says, that *chares* (covered carts), hammocks (hung between four wheels, *see the Plate, p. 263, fig.* 5.) and horse-litters, were the most ancient modes of conveyance; in fact, the coach is nothing more than an improvement of the car and caravan. The coach had however, where now the doors are, projections with seats, called the boot.[u]

The introduction of coaches into England is ascribed by Stowe to William Boonen, a Dutchman; most accounts agree from Germany; but the precise date, except the 16th century, is uncertain. Lord Grey de Wilton, who died in 1593, first brought them into Ireland. There was no coach-box;[x] the coachman rode on a saddle, as do now postilions; and, when there were four horses, he drove those which went before him, guiding them with a rein. Great persons were carried in a coach with six horses and two horsemen; others rode in chariots drawn by two horses only. The Duke of Buckingham, in 1619, was the first who

[k] Enc. [l] Rec. i. 166. [m] In Aurelian.
[n] Nymph. 2. [o] Montf. iv. pl. xli. [p] Enc.
[q] Mentioned only by Petronius, i. 138, Ed. Burman, who shows the Greek use.
[r] Enc. Montf.
[s] Complete Gentleman, 73. Thus we find Lord Burleigh riding in a coach, with his lady, only because he had a sore leg. Nich. Prog. i. 6.

[t] Beckm. Invent. i. 114—128, 129.
[u] Archæol. xx. 443 seq.
[x] Mr. Samuel Pegge (Anecdotes of Old Times, 304.) derives the hammer-cloth from a covering of the box for a hammer, tools, &c. provided in case of accident to the coach.

drove six; and the Earl of Northumland, in ridicule, put eight to his carriage. The horses were trotters. We hear of persons of consequence sitting in the boot; and though in 1631 we have glass carriages, in which not more than two persons could sit, and of glass pannels in coaches, yet Otway, long after, mentions tin lattices as substitutes for glasses or blinds. Springs have been mentioned under carriages, but the coaches of Henry IV. of France were not suspended by straps. They had a canopy supported by ornamented pillars, and the whole body was surrounded by curtains of stuff or leather, which could be drawn up. At this time "we have a coach covered with leather, and lined with tawny leather, fringed with watchet (blue) silke." In the end of the 16th century we hear of carriages of four boards, put together in a clumsy manner; of carriages studded with gold; of carriages hung with black satin; of neat leather carriages; of carriages of perfumed leather, in 1611. The imperial coaches of the 17th century were covered with red leather and black nails, the harness black, and in the whole work no gold. On festivals, the harness was adorned with red silk fringes. The imperial coaches were distinguished only by leather traces, while the ladies in the suite were obliged to be content with ropes.[y]

State Coaches are not mentioned in the sixteenth century, only state horses; but, notwithstanding, the Emperor Frederick III. in 1475 visited Frankfort in a very magnificent covered carriage; and in 1509 we hear of a carriage, all gilt over, which belonged to an Electress; of twelve others, ornamented with crimson; and of another, of the Duchess of Mecklenburgh, hung with red satin. The state coach of Charles I. was of crimson velvet, adorned with gold within and without. When noblemen went in state, trumpeters sounded before them.[z] Hammer-cloths of bear's skin are said to have been the recent invention of a tradesman who had bought a lot which hung on hand.

Chariots called *caroches* came up soon after coaches.[a]

Landaus, of equal ancientry, are mentioned in Sidney's Arcadia.[b]

Berlin, a carriage capable of holding two persons, was made at Berlin, and first used there by Philip de Chiese in 1673.[c]

Stage-coaches. People used to travel on horseback, with carriers, as appears from Shakspeare's Henry the Fourth; but, about 1564, long waggons, for the conveyance of passengers, came into use, and continued even during the run of stage-coaches. Sorbiere says, "that he might not take post, or be obliged to make use of the stage-coach, he went from Dover to London in a waggon drawn by six horses, one before another, and driven by a waggoner, who walked by the side, cloathed in black, with a Montero cap, and appointed in all things like another St. George." The same writer, who was in England between 1664 and 1670, says, that he was *two days* in going from London to Oxford by the stage-coach, though in 1663 the journey to Salisbury was performed in the same time, and that to Exeter in four days. Sir R. Atkyns thinks it worthy of record, that a stage-coach set out from Cirencester to London.[d] The advantages derivable from the improvements which have taken place of late years in our mode of travelling, may be fairly estimated by a perusal of the following memoranda by G. W. Counsell, esq. of Gloucester:

"Within the memory of the writer,

[y] Strutt's Horda, iii. 90, 91. Gage's Hengrave, 36. Beckm. i. 116, 117, 126. Howell's Letters, 25, 116, 215. Otway's Friendship in Fashion, act i.

[z] Beckm, i. 114, 116. Antiq. Repert. i. 260. Phillips's Shrewsbury, 47.

[a] Stowe's Annals, 867.

[b] P. 108.

[c] Beckm. i. 131.

[d] Stowe's Annals, 867. Sorbiere's Journ. to England, 7, 44. The Newes, N° 20, March 10, 1663. Tom Brown's Works, iii. 102. Atkyns's Gloucestershire, 348, Ed. 1712.

there was only one stage-coach, which set out every Monday morning, and arrived on the Wednesday night following, at the Saracen's Head, Snow-hill, London. It was drawn by six horses. The performance of so long a journey, in so short a time, was then considered a very great achievement, and the words "Gloucester Flying Machine," appeared in large letters of gold upon the pannels of the coach-door. The advertisements in the *Gloucester Journals* of those times, stated, that the Gloucester Flying Machine would perform this journey, "if God permitted,"[e] in the short space of three days. There are several old wills in the Registrar's Office, which begin thus, "Whereas I am about to take a journey to London, and whereas it is uncertain whether or not I may live to return, I do therefore think it necessary to make my last will and testament," &c. Such however is the revolution that has taken place within little more than half a century, that the same journey is now performed in less than twelve hours, and the number of stage-coaches which come in and go out of this city amount to nearly 100 daily. There was also one stage-coach only that travelled from Gloucester to Bristol; it was drawn by four horses, with ropes instead of traces, and performed the journey in the short space of one day. The writer also remembers the first post-chaise that was ever set up in Gloucester; it had three wheels only, and the entrance was by a door behind the carriage, the ascent to which was by a step ladder. The proprietor was a person of the name of Barnet Hughes, whose son afterwards distinguished himself at Astley's Amphitheatre, in London."

Hackney-coaches. Cæsar occasionally travelled in a hired carriage (*meritoriâ rhedâ*). Beckman is mistaken in saying that hackney-coaches originated in France in 1650; for about 1634, Pegge says 1625, though only four at first, they were set up by Captain Bailey, an old sea officer, in London, with the drivers in liveries, and directions to apply at the May-pole in the Strand, and for what fares. They commenced at Edinburgh in 1673.[f]

Miscellaneous of Coaches. Taylor, the Water-poet, states[g] the following consequences of the introduction of coaches: "Housekeeping never decayed till coaches came into England; till which time those were accounted the best men who had most followers and retainers: then land about or neere London was thought deere enough at a noble the acre yeerely; and a ten pound house-rent now was scarce twenty shillings then. But the witchcraft of the coach quickly mounted the price of all things (except poor men's labour), and withal transformed, in some places, 10, 20, 30, 40, 50, 60, or 100 proper serving-men into two or three animals; (*videlicet*) a butterfly-page, a trotting footman, a stiffe-drinking coachman, a cooke, a clark, a steward, and a butler." It is remarkable that the hair of the Roman drivers was raised in one round curl,[h] like that of our coachmen. The former also wore *pænulæ*, a habit answerable to our great coats.[i] Taylor shews, that they were also hard drinkers. Evelyn says,[j] that they were made drunk by way of making the masters welcome.

Covinus. The war-chariot of the Germans and Gauls, adopted by the Romans before the time of Domitian. It was also that of the Britons. Ossian describes their car as embossed with stones, the beam of polished yew, the seat of bone, the horses harnessed with thongs studded with gems. Whitaker has given a British car from the coins of Cunobelin. [See p. 280.] In 1264 Simon Montfort came with his army to

[e] We have now before us a *Gloucester Journal*, of the 23d Nov. 1736, containing an advertisement precisely to this effect.

[f] Suet. Cæs. lvii. Beckm. i. 134. Brit. Topogr. i. 685. Pegge's Anecdotes of Old Times, 281, *ubi plura* Hackney Coaches.

[g] Works, part ii. 243.

[h] See Winckelm. Monum. Ant. Ined. n. 203.

[i] Freigius in Cicer. iii. 284. Mr. Markland (Archæol. xx. 469.) gives the costume of one (seventeenth century) very curious.

[j] Mem. i. 397.

London, under the idea of being seen in a *currus falcatus*[k] (a scythed chariot).

Currus, or *Carrus*. A common cart or waggon. Du Cange calls the *carra* a baggage-waggon, in which, however, rode kings and queens. The military mode of conveying baggage was the Roman *vehiculatio*.[l]

Dray. The *Camulius* and *Traha*, a sledge without wheels, in Servius. The word *Dray* is only a corruption of the mediæval *Traga*, the same carriage.[m]

Dust-cart. The Telearchs of Thebes and Epaminondas were *Scavengers*. Dust-carts originated at Paris in the fourteenth century, through laws compelling the inhabitants to keep a dirt-cart at their joint expenses, which gave birth to the hiring *scavengers*. In some places cleaning the streets was deemed a most dishonourable profession, assigned to Jews; in others, to the executioners' servants. Froissart mentions roads watered by men, not by carts, a custom noticed by Suetonius.[n]

Petorritum, *Pilentum*. The former was uncovered, of four wheels, and drawn by mules, used only by men; the latter covered, and used only by women. Servius says expressly, that the *Pilentum* was a *suspended* vehicle.[o] [Of which custom see pp. 280, 281.]

Plaustrum or *Waggon*. Upon the Trajan column occur waggons, resembling the modern, except that both wheels are of the same size; and there is a pole. *High* wheels seem to have been borrowed from the Barbarians in the decline of the Empire. In the Middle Ages we find the perch between the fore and hind wheels; the high-wheeled waggon, the Anglo-Saxon, *heh hwiolad wæn* (perhaps like the coach borrowed from Hungary, for that nation had universally the hind wheels higher than the fore-ones); *wæne's thisl*, the pole; *wæn-whyrta*, the waggon-maker. They were often drawn by oxen, abroad by buffaloes.[p]

Rheda. So called, says Du Cange, from its having a driver with a whip, *rheda* being a name of whips. It was a *four*-wheeled carriage, invented by the Gauls, drawn by eight or ten horses, but commonly mules, and a posting carriage.[q] Henry couples it with the

Essedum, a two-wheeled carriage drawn by two horses, or mules lengthways. From combatants being called *Essedarii*, it was evidently a war-chariot; and it is also called a travelling carriage for men, baggage, &c. in fact is a vague general term.[r]

Du Cange mentions in the Middle Age also the *Androna*, an open carriage, in which those who rode sat; the *Arcula*, mentioned by Ugutio, a carriage for one person; *Caracutum*, with very high wheels; and *Carrecta*, with two wheels.

In short, whatever may be the appellations, the carriages of the Classical Ancients consisted, in form, of shell cars, long waggons, carts, caravans, and one-horse chaises, with shafts; the rest having poles. In the Middle Ages, wheel hammocks, carts, caravans (with one or two horses), canopied cars with the sides open, and boots, (see p. 283) oval bodies with only doors and windows, as now, and horse-litters or boxes fixed on poles, like sedans, and drawn by mules. (*See Archæolog. xx. pl.* 17, 18.)

CASES. Brazen instruments in cases of wood, lined with cloth, have been found in British barrows. The Greeks and Romans kept all their arms in cases, never denuding them but at the time of service.[s]

CASTING-BOTTLE. Bottle for casting or sprinkling perfumes. In an inventory we have, "ii Casting-bottelles,

[k] Henry, ii. 147, 148. Ossian, Fing. ii. Whitak. Manchest. ii. 19. X. Scriptores, 2448, 2450.
[l] Henry, ub. supr. Du Cange, v. Carra, Vehiculatio. [m] Du Cange, v. Traga, Traha. Dugd. Monast. i. 851. [n] Beckm. ii. 41, 57. Froiss. ix. 370. Suet. Calig. 43. [o] Enc. Serv. An. 8. v. 666.

[p] Lye. Du Cange, v. Longale. M. Par. 679, 685. Dec. Scriptor. 113. La Brocquiere, 513. Col. Antonin. Theodos. &c. [q] Suet. in Cæs. 57. Du Cange, v. Flagellum. Hen. ubi supra. [r] Enc. [s] Enc.

one hart fashion, the other the fashion of a tablett."[t]

CATGUT. Lynus is said to have invented this for the use of the lyre, which before was strung with thongs of leather, or threads of flax twisted together; but this *catgut* was strings made of sheeps' bowels, (οιων χορδας of Homer,) as are those of violins. The Gods, however, in the Edda, make cords of the intestines of a cat for Lok. *Catgut* is the *Nerviclus* of the Middle Age.[u]

CELTS. Well-known instruments of copper, resembling chisels, real use unknown, but opinions more in favour of weapons than the other appropriations. Thoresby, and with him Borlase, think them to have been heads of spears, or walking-staves; Hearne, chisels used by the Romans for cutting and polishing stones; Whitaker, battle-axes; Stukeley, Druidical hooks for the misletoe; Count Caylus, chisels; Mongez, as they have been found at Herculaneum, instruments for making the holes for tent-poles. Du Cange quotes an old inscription at Rome with these words, "Malleolo et *celte* literatus silex," which, so far as the word goes, proves them chisels. They have been found in cases, and fastened to the end of staves of various patterns, with sockets, double, or divided by a partition, and with a groove on each side, and ground to a fine edge. Dr. Borlase has engraved a stone celt found in Cornwall, which approaches very near to the flint hatchets of the Indians, and seems to have furnished the first idea of the metal celts. They are very commonly found in France, and are called *Gallic hatchets*. Sir R. C. Hoare has thrown great light upon this subject. The earlier kinds were inserted in wooden handles; the socket being of a later date. They were manifestly tools for domestic use, and employed in chipping stone and other matters; for some workmen in cutting a canal near Stockbridge found several flint celts dispersed in the soil, and deposited near the rude trunk of a tree, which was apparently intended to have been fashioned by this means into a boat or canoe.[x]

CENSER. It was a luxurious fashion in Shakspeare's time to fumigate rooms with perfumes in a censer, which was also an appendage of that curiously-furnished place a barber's shop.[y] See *Thuribulum*.

CESTUS. The most ancient of these among the Greeks was called Μειλιχαι, and consisted of simple thongs, which only covered the hand, in the hollow of which they fastened them, leaving the wrist and fingers open; the second kind, most common, is made of ox-hides, untanned, dried, and in consequence very hard. These were called ιμαντες. The third kind, μυρμηκες, is undefined. The fourth, σφαιραι, is supposed to be a ball, which the Athletæ held in their hands, only used for practice in the *Gymnasia*. A Roman *Cestus*, as on the arm of a Cestiphorus at Herculaneum, is glove-formed with fingers only to the nails, as long as a woman's glove, and cleft in the hand. The end of the glove towards the elbow is furnished underneath with a sheep-skin, with the wool on, and both the glove and skin are fastened by thongs. Around the hand, and below the joints of the fingers, is another thong of thick leather, an inch broad, which revolves round itself four or five times, and is afterwards fastened by slender thongs.[z]

CHAFING-DISH. A kind of portable chafing-dish, upon which perfumes were burnt, was carried, as an ensign of honour, before the Roman magistrates. It was used at table to keep dishes warm.[a] See TRIPODS.

[t] Gage's Hengrave, 127. Nares, in voce. Hoare's Anc. Wilts. i. 185. [u] Burney's Mus. i. 319, 366. Edda, fab. 31. Northern Antiq. ii. 157. Du Cange, *v.* Nerviclus.

[x] Enc. Archæolog. v. 110. Du Cange, *v.* Celtis. Borlase's Cornwall, pl. xxxiii. Hoare's Anc. Wilts. i. 204. [y] Nares, *v.* Censer.

[z] The design of this Cestus is a vignette to many chapters of the Catalogue of Antiquities found at Herculaneum. Of the practice, see Kennet and the School-books. [a] Enc. Hor. i. c. 5. v. 34. Senec. Ep. 85. Clem. Alexandr.

CHAIN. Chain-work appears from the Bible to be ancient beyond record. Pausanias mentions the suspension by liberated prisoners of their chains upon the trees of a sacred grove annexed to a temple, a practice which, with various things, descended to the Middle Age. Pollux has chains, instead of halters, appended to mangers. The *Guilloche*, or wreathed chain, like the curb of a bridle, is to be seen on marble columns, and in the Herculanean paintings. It is apparently the wreathed chains mentioned in the books of Exodus and the Kings, as an architectural decoration.[b] 1. The Roman soldiers carried in their military baggage chains for prisoners of war; of iron for common, of gold and silver for rich prisoners and princes. When a man was made prisoner, they attached a chain to his right arm, fastened to the left arm of a soldier appointed to guard him. Upon occasions he had a second keeper, to whom he was conjoined by a chain on the left arm. When a judge wished to interrogate the prisoner in private, the soldier was liberated, and the judge himself held the chain. The methods mentioned, sometimes enabled the prisoner to reside with his keeper in a private house, and explain St. Paul's account of his captivity. When the prisoner was acquitted, the chains were broken, not loosed. In the Middle Ages we hear of fetters of silver for kings and princes; of others, called *rings*, which blacksmiths riveted; of some fastened by locks and keys; of the pedana, or chain around the feet; in the acts of S. Rayner, of an iron chain, fastened on both legs, which was fixed aloft with sharp nails of wood, so that he could not move. Froissart mentions a person chained down with three pair of fetters. [*See* HANDCUFFS].—2. Chains with large oval links, for horse-collars, appear on the Trajan column.—3. A chain drawn across streets for defence.—4. A bit, used by the Greeks, for horses who had bad mouths.[c]

CHAIR. Yanni discovered at Thebes an Egyptian chair, in fine preservation, like those drawn on the walls of the king's tombs. It is inlaid with ivory and ebony, and is of a very handsome form, being put together entirely with wooden pegs instead of nails or other fastenings.[d] Folded in the curule form, and there were others, with solid backs, the sides panneled and sculptured, the feet in fashion like the legs of animals, and the arms ending in a scroll, as well as the back. The Cathedra of the Greek theatre consists of a single chair made of one entire massive block of white marble, in general richly sculptured, and proves the real nature of the Λογειον and Θυμελη. Upon the back of one at Delphi Dr. Clarke saw a sepulchral inscription, perhaps the only instance known of a monument of this kind. Among the Romans, the curule chair was the chief. It was made of, or adorned with ivory; and a mark of dignity, affected by some Magistrates, Pontiffs, Vestals, &c. Tarquin is said to have introduced it from Viterbo in Etruria, the ancient Vetulonium. They, who had the privilege of using it, placed it, when travelling, upon the carriage. Two of them were found at Herculaneum. They are like the letter X,[e] and our portable folding chairs, and are of bronze, not ivory, one foot high, and 18 inches broad. The head is a grotesque animal, whose long beak serves for a foot. Another is engraved by C. Caylus. It also appears upon Maltese coins. When upon Roman, with a spear under it, it is the symbol of Juno, and implies the consecration of princesses. The *cathedræ* of the Roman ladies were richly adorned with cushions and embroidery, which distinguished them from those of the men.

[b] Paus. Corinth, 57. Poll. i. 11.

[c] Enc. Grose, ii. 4. Bereng. Horsemansh. 229. Dec. Scriptor. 660. M. Par. 319, 415. Dugd. Monast. i. 144. Du Cange, *v.* Pedana, Spannale. Froiss. viii. 242, 244, 249, x. 373.

[d] Life of Salt, ii. 285.

[e] One of a different fashion is called a *curule* chair (Pompeii, ii. 63). Query, by what authority?

In these they sat at the public shows, used them in the *Rhedæ* or *Carpenta* (carriages), and were carried in them by slaves, as was Coryatt over the Alps. The Etruscan chair is beautifully light and elegant, the backs and feet being concave. Montfaucon has engraved various chairs, which are proved to be accurate by those taken from coins in Morant's Colchester; and they do not essentially vary from the modern. Pliny says, that the Roman matrons used to sit in sloping chairs made of a kind of willow; one of these is engraved in Boissard, *(See the Plate, page 293,)* and is the ancestor of the bee-hive chair of straw, so common in the West of England, of which Donne speaks, "sits down and snorts, caged in his basket chair." Sometimes Roman chairs are without backs. Pollux[e] defines various sorts of ancient chairs, as made by workers in wood, or appropriate tradesmen, called θρονοποιοι. 1. The θρονος (*throne*) now means a magnificent seat; and in the Herculanean paintings,[f] those of Venus and Mars are adorned with their symbols, festoons, and other elegant ornaments. Thrones with steps and roofs, and made of ivory, occur in the Bible,[g] as the seats of kings; and from them they passed to magistrates. But the etymon, the θρανιος of Aristophanes, and the *throne* of household furniture, seem to mean no more than a fixed seat in one place, made of boards; but he mentions also θρανια and θρανιδια, variations of more indefinite application.[h] 2. The κλεισμος, made of wood; a reclining seat. 3. The διφρος and διφρισκος, severally particularised as διοχης, a carriage seat, capable of carrying two; as οκλαδιας, a flexible seat, as defined by the translator of Pollux; by others a camp stool or vehicle, which admitted of being folded together; and as ταλασανα, the seat of a privy. The most handsome were the Thessalian,[i] a term elsewhere[j] applied by Pollux to κλαδιαι or οκλαδιαι, which he says were διφροι δυστοχεις, seats for two, difficult to carry, and four-footed. The above θρονοι, κλεισμοι, διφροι, διφρισκοι, βαθρα, βαθριδια, sorts of steps, small tripods, and σκελυθρα, benches, Pollux peculiarly appropriates to bedrooms. The καθεδρα (cushioned and covered chair), discriminated by Pausanias,[k] as one of the *seats* of a *throne*, which had many such parts, and the εδρα, εδρανον, and θακος, Pollux and others only term seats, without discrimination. Homer says, in the Odyssey, that the state chair of *Circe* was studded with silver nails (αργυροηλος), and accompanied with a footstool. The curule, or X-formed chair, which Livy says was brought from Etruria to Rome, occurs in the tombs of Thebes, and how elegant the seats of the former were, will appear from the figures on the vases.

The *bisellium* was a seat in which two persons could sit, and was a token of official dignity; but Chimentel, in confining it to the chiefs of the Augustals, is confuted by inscriptions in Gruter. Chairs, of all the modern forms, occur upon marbles.

Whitaker has engraved British chairs from coins, and the *Cricket*, or cylindrical block of wood. Among the Anglo-Saxons we hear of chairs of state, of admirable workmanship, and ornament. Accordingly their kings, bishops, &c. appear in rich curule chairs, with claws of animals for the feet, like the Roman, and broad chairs without backs, or very high, with only one cross bar, parallel with the neck of the sitting person. *(See Specimens in Plates, pp. 263, 293, 296.)* They are all richly cushioned with damasked and brocaded stuff, and the cushions themselves in ornamental patterns, as indeed are several of the seats. In these, too, and the succeeding ages, we find chairs of ivory, silver, cedar, and different metals curiously wrought; but there were ruder kinds. Venerable Bede's chair is heavy, with a high back, and

[e] vii. 26. 33. [f] No. 29. [g] Kings x. 19. 2. Chron. ix. 17, 18. [h] Poll. x. 11. [i] Id. [j] Poll. i. 10. iii. 13. vii. 26. x. 11.

[k] Laconic. 101. ed. Sylb.

arms of wood; we find also, bed-side chairs, of the modern tub form, folding chairs, rush bottoms, and others. Evelyn saw a folding chair convertible into a bed, bolster, table, or couch. Cloths thrown over them in the Roman fashion were common, but it was a privilege of rank. A figure drawn seated in a chair, is a designation of a master or teacher.[o]

CHALICE. In early æras was made of glass, sometimes gems, *i. e.* coloured paste; ivory; tin (prohibited); wood (that and pottery prohibited); upper part gold, lower onyx. They had two handles. They were formerly consecrated. From the *Calix Baptismi* wine was given to the newly baptized. The *Calices Ministeriales* were chalices, full of wine, into which the archdeacon poured a little from the holy chalice, that the people might have a share in the communion. The form of the Anglo-Saxon is that of the modern pitcher without a handle; the cup like the modern silver goblet, *i. e.* a figure of 8, at least in the 12th century. Upon the breasts of sepulchral figures, the chalice denotes a priest.[p]

CHAMBER-LAMP. Roman.[q]

CHAMBER-POT. Tom Brown, misquoting a dirty passage of Athenæus, says, that the Sybarites invented them, because they would not be at the trouble of moving. They were chiefly of glass, but sometimes of metal or pottery, and were of the form of boats for women. The Romans had them brought by snapping the fingers. One for Queen Elizabeth was of silver. The form was sometimes a truncated cone, and large handle.[r]

CHANDELIERS. Lamps hung by chains, of which there is a very elegant Greek specimen in Mr. Hope's costumes [pl. 202], were common among the Romans and Anglo-Saxons. Alcuin says, "Sanctaque *suspendit* varias per tecta lucernas."[s]

CHARCOAL. Derived from the Roman: process nearly as now, says Whitaker: as tooth-powder, in Apuleius.[t]

CHART. See RUTTER.

CHEST. Was of various kinds and uses. Homer mentions the Cloaths Chest; and the κιστη δειπνοφορος had the same office[u] as the modern dinner tray. Money chests also occur in the Bible. Found in every age under the care of the wife, wonderfully carved, and of silver for relicks; very strong, large enough to hold a man, sometimes lined with red stuff, and guarded without with iron plates. An iron chest was found at Herculaneum. Parish-chests with various locks, sometimes made out of a solid block, are ancient. We find some made of cypress.[x]

CHIMES OF CLOCKS. Said to have been brought from Bavaria. Instances in 1580.[y] Evelyn mentions chimes made of porcelain dishes.[z]

CHINA-WARE. Dr. Clarke supposes it the Myrrhine vases of the classical ancients. Mr. Douce thinks, that we had it through our commerce with Italy. It was common in the reign of Elizabeth, and brought from Venice. It is first mentioned by Botero, in 1590. In 1631 the East India ships imported it.[a]

[o] Denon, pl. lv. Clarke, vi. 402. vii. 181, 240. Cayl. Rec. iii. pl. 39. n. 5. Plin. xvi. 37. Vopisc. in Firmo. Boissard, ii. pl. 145. Whitaker's Manchest. ii. 23. Coryatt's Crudities, i. 77, 8. Eddius, Vit. Wilfr. c. 12. Dec. Scriptor. 1183. Lye, *v.* Gerened, Scridwen. Hutchinson's Durh. i. 175. Strutt's Dress. pl. iii. iv. vii. viii. seq. Antiq. Repert. i. 163. Strutt's Horda, i. pl. 15. ii. 58. Du Cange, *v.* Clysthedrum, Rocha. Angl. Sacr. i. 723. ii. 664. Donne, El. i. Dugd. St. Paul's, p. 315. Dibdin's Typogr. Antiq. i. 48. Evelyn's Mem. i. 122.

[p] Du Cange, *v.* Calix. Turner, Anglo-Saxons, iii. 535. Malmesb. G. Pont. l. iii. Angl. Sacr. ii. 622. Strutt's Dresses, pl. xv. xlviii.

[q] Mart. Apoph. 39.

[r] Athenæus, L. xii. Winckelm. Juven. L. ii. Sat. 6. 1. 265. Plut. Prec. Polit. Petron. i. 138. ed. Nodot. Mart. Apoph. cix. Douce, i. 201. Archæolog. xix. 292.

[s] De Pont. Ebor. Lin. 280.

[t] Whitak. Manchest. ii. 40. Apul. de Magiâ, ii. 10. ed. Bipont.

[u] Poll. vi. 2. vii. 19. x. 24.

[x] Theophrast. Charact. 52. X. Script. 930. XV. Script. 375. Script. p. Bed. 455. 467. Enc. *v.* Herculaneum. Du Cange, *v.* Coopertura, Sangala, Sarratura, &c. Gage's Hengrave, 136.

[y] Burney, Mus. iii. 255.

[z] Mem. i. 16.

[a] Douce on Shaksp. i. 25. Anderson's Commerce,

CHISSEL. There is one in the Hamilton collection. It is the *Sciselum* and *Scopellus* of Du Cange, and said to have been introduced here in the 12th or 13th century, but was probably known from the earliest æras.[b] It seems clear that the ancients used the Celt for this purpose. See CELT, p. 286.

CHRISTMAS BOX. Anciently *Paganalian* boxes. Servius Tullus founded the Paganalian rural festivals, in which each person, man, woman, or child, contributed a distinct coin, so that when the coins were counted the numbers of persons, as well as the distinctions of age or sex, were easily ascertained.[c] From this custom, with some changes, is said to have been derived Christmas boxes; those described in the second series of the Pompeiana are earthen boxes, into which money was slipped through a hole. Aubrey found one filled with Roman Denarii; Count Caylus others adorned with figures; of Ceres seated between two figures standing, another with the head of Hercules; and it is known, that our apprentices' fictile receptacles for contributions resembled these Roman articles.

CHURCH-BOOKS. In the Catalogue of the books of the churches, we find carefully noted, the words, or even parts of words, with which the second, or some other folio commenced. This was done in order to distinguish the books from others, in case they were lost or purloined.[d]

CISTERN. It was usual to receive rain-water for household uses. "Cisterns of this sort were very carefully made. The walls were lined with a strong cement. If it was wished to have the water perfectly pure, they did not content themselves with a single cistern, but two or three at different levels, so that the water successively deposited the grosser and the lighter impurities with which it might be charged. Cistern-water when drunk was usually boiled, to free it from any impure matters or smell which it might have contracted in the reservoir. It was not in high esteem, and was considered to make the voice of those who drank it hoarse and disagreeable."[e]

CLACK-DISH, CLAP-DISH. Some authors say, that lepers attended markets with a clap-dish to beg corn; Du Cange, that they shook a kind of rattle to warn people from touching them; Chaucer, that they had both cups and clappers; Steevens, that beggars used to proclaim their wants by a wooden dish with a moveable cover, which they shook, to show that it was empty. Nares says, that the *Clap-dish*, *Clack-dish*, or *Clicket*, had a moveable cover which clattered to show that they wanted alms. The bell seems to have been an additional improvement. A society of widows at York still use it on particular days. They reside in almshouses, and on such days beg from house to house, by clattering this wooden dish. It has no cover, but the noise is made by a kind of button, suspended by a string from the bottom, and occasionally shaken with it.[f]

CLASPS. It is unnecessary to allude to the classical *fibulæ*. Clasps of brass have been found in British barrows. Some have the rim perforated, and cut with a rude figure of a human face. In the Middle Age, the *clasp* or *fermail*, was a sort of medal or ornament, fastened, not only to the shoulders, where the folds of the mantle met, but also in the front of the cap. In war it was fixed on the hood, the coat of arms, or some other conspicuous place. Women wore it on their breasts. Borellus calls *Fermeilletum* a gold chain or collar; for the buckles, which they called *Fermaux*, were of gold or silver, adorned with gems, and peculiar to nobles. In the 14th century they were favourite presents from ladies. A white clasp to fasten the gorget occurs *temp.* Elizabeth. Clasps of books, some-

ii. 178, 345. [b] Du Cange. Archæolog. ix. 112. [c] Rosin. 301. Cayl. Rec. iii. pl. 53. [d] Sir R. C. Hoare's Modern Wiltshire (Hund. of Mere), 144. [e] Pompeii. ii. 87. [f] Izacke's Exeter, 11. Phillips's Shrewsb. 116. Du Cange, v. Scandellæ, Tabulæ Leprosorum. Steevens, ii. 97.

times wrought with arms, were common.[g] See Books.

Clepsydra. See Clock.

Cloaths-horse. A cippus or cross, in Tertullian, for receiving the *Toga*, when pulled off. In Japan it is of the modern form.[h]

Cloaths-press. Martial has "sic tua suppositis perlucent præla lacernis."[i]

Clock. Ancients used for night *Clepsydræ*, or water clocks, of Egyptian origin, where they were made in the form of apes urinating. At first, Mr. White says,[k] "it was merely a copper cup or bason, with a small hole in it, which, being placed in a vessel of water, sunk after a quantity of it had been received. This method is still practised in India, and the portion of time thus marked out, which is about twenty minutes, is called a *gurhee*. The Greeks improved upon the principle; but the Romans only ascertained time by the sun-dial, before the introduction of these water-clocks; 150 B. C. They were often of complex construction, but a simple kind consisted of a glass, marked with lines for the hours. It was filled with water, which sustained a cork with a needle. Thus, as the water escaped through a small orifice below, the needle denoted the hours. Pollux[l] makes a clepsydra a necessary accompaniment of a court of justice, and says that it was shaken up. It is certain that clepsydra is the Latin term for an hour-glass, and that the latter is seen on Greek vases, precisely of the modern form, whether filled with water or sand. The pretended Tower of the Winds at Athens was a *clepsydra*, or a horologe, on a large scale, and pronounced by Mr. Dodwell to have been the chronometer and weather-guide of Athens. Ctesibius, of Alexandria, in the second century invented one, where the fall of water turned some toothed wheels, which communicated their motion to a column. The water thus raised or lowered a small statue, which pointed with a truncheon to the months and hours, engraved upon the turning column. According to Winckelman, Morpheus, in the Maffei bas-relief of the marriage of Thetis and Peleus, holds a clepsydra. Vitruvius describes several, apparently very complex; but the following is simple: A pyrimidal glass was filled with water. A cork swam upon it, bearing a needle to mark the hours, traced along the vase, as the water escaped below. A new kind was invented in Italy in the seventeenth century.—The invention of Clocks by wheels and weights is very uncertain, that presented to the French King being called by some a water-clock. It is very plain, however, that they were certainly made here in the fourteenth century, and that they then received the addition of a dial, or face, and hands, but the hours and parts were denoted by radii, not figures. In the reign of Elizabeth, they were very commonly imported from Germany. Strutt says, that some of them showed the ebb and flow of the tide, or the course of the planets, or had chimes or larums. The gift of one to a church was anciently deemed a most important benefaction.[m]

Clogs of Dogs and Animals. Roman and Mediæval.[n] Those of dogs who had bitten a man were very long, even four cubits. Pollux recognises them in a general way.

Close-stool, the *sella familiarica* of Vitruvius; sometimes had a golden pan. It occurs in Monkish Infirmaries.[o]

Cloth-racks, are found in 1182; at least abroad.[p]

[g] Hoare's Anc. Wilts. i. 47, 236, 237. Du Cange, *v.* Fermeilletum, Fibulatorium. Sur. Joinv. i. 980. Frois. x. 21. Nich. Progr. i. 31. Du Cange, *v.* Serratoria, Sera. [h] Tertull. Ed. Rig. p. 137. Titsingh's Japan. [i] Epig. L. ii. 46. [k] Inventions, 199. Poll. ii. 46. [l] Christie's Gr. Vases, pl. 5. [m] Enc. Winckelm. Mon. Ined. D'Arnay, Vie Priv. Des. Rom. c. 1. The writers on Clepsydræ are enumerated by Fabricius, Bibliogr. Antiquar. p. 1011. Beckm. i. 137, 139. Dugd. St. Paul's, p. 16. Lel. Itin. iii. 117. vi. 4. Strutt's Horda, iii. 70. Wart. Sir T. Pope, 196. [n] Plut. in Solon. Du Cange, *v.* Pedrice. [o] Du Cange, *v.* Sella, &c. Mart. i. 38. [p] Du Cange, *v.* Pannipius.

Clyster or Glyster-pipes, were suggested by the Ibis making a pipe of his crooked beak. Hippocrates describes one like the modern, except that the pipe had lateral holes. Galen mentions three kinds, the ωτεγχυται, or *oricularii*; those for the uterus, μητρεχυται; and direct syphons, called *catheters*, for immission into the bladder.[q]

Cocks of Vessels *(Epistomia)*. Vitruvius says that an iron handle turned the stop and opened the pipe. They have been found at Pompeii and elsewhere. Fine specimens have been engraved. Made like a sea-horse: to answer the purpose of turn-cocks or key-cocks, Roman and Mediæval. The *tappus* was a spigot and faucet.[r]

Cockle. Du Cange mentions amulets of this form.

Cock-shut. A large net thrown across a glade, and so suspended upon poles, as to be easily drawn together. It was so called, says Nares, from being used to catch woodcocks.

Codex. A square book, not a roll, engraved in Winckelman.—A trunk of wood to which offending slaves were chained.[s]

Coffee-mill. The box pepper-mill of Petronius, Isidore describes as a Fractillum. This is defined by a machine, where the pepper was bruised, the powder obtained falling through a perforated bottom. "Fortunata bruised pepper in a box mill." Thus Petronius. Pollux mentions the αλια as a box vessel, in which salt was bruised, and says, that it was like that used for pepper. It has been called the fractillum of Isidore. In the Middle Age it was fitted to a receiver, so contrived as to prevent fraud in the quantity ground.[t]

Coffers. See Chests.

v. Pannipius, Tendaris. [q] Plin. viii. 27. Hippocrat. de his quæ Uterum, &c. sect. 5. p. 680. Galen, Meth. Medend. Cl. 7, 67, 68. [r] Cayl. ii. pl. 95. n. 5. Montf. iii. p. i. b. 3. c. 15. Du Cange, *v.* Serraculum, Duciculum, Tappus. Royal Households, 77. M. Paris, 737. [s] Winckelm. Mon. Ined. 170, 184. Propert. iv. 7, 40. Juven. ii. 57. [t] Petron. i. 474, et not. Burm. Du Cange, *v.* Fractillus, Fractillum. Poll. x. 41.

Coffins. The Romans had them of several stones;[u] of bricks, covered with tiles; of stones, with urns, pateræ, and lachrymatories, in them; they had also leaden and glass coffins. Of wooden coffins Arthur's is the oldest instance. They frequently occur in British Barrows [see Box]. The skeleton sometimes lies in a shallow wooden case of a boat-like form. Stone coffins occur among the Anglo-Saxons, so early as the year 695, and were not quite obsolete before the reign of Henry VIII. Double leaden coffins not of plain lead, but folded in a very

[u] The following account of some Roman stone coffins was given in a Provincial Journal. "The workmen engaged in sinking a drain across the yard of York Castle have this week discovered two stone coffins at the depth of about fifteen feet from the surface. They were laid side by side, within a few feet of each other, but not in the usual position, the heads being turned towards the north-north-west. They were both in a perfect state, and covered with massive lids. On opening them each was found to contain a human skeleton, lying in pure water, which had evidently filtered through the stone. One of the skeletons was that of a male, about five feet ten inches in height, and of strong proportions. The skull was cracked across, as if by a fall or heavy blow. The other skeleton, being much smaller, is either that of a female, or a youth of the male sex. On one side of the coffins is an inscription. It being a rare occurrence to find one of these coffins with an inscription, and in so perfect a state, we have been at some pains and expense to present our readers with the above, which is a faithful representation of this curious memorial of ancient days. We render the inscription thus—'Aurelio Supero Centurioni Legionis VI. qui vixit Annis xxxviii Mensibus iiii diebus xiii. Aurelia Censorina conjux Memoriam posuit' Which we translate, 'To the Memory of Aurelius Superus, Centurion of the Sixth Legion, who lived 38 years, 4 months, and 13 days. Aurelia Censorina, his wife, placed [this.]' The coffin from which the above fac-simile is taken is 7 ft. in length outside, and 6 ft. inside, 16 in. in depth, and 18 in. in width inside. The skeletons have been carefully removed to the apartment of Mr. Noble, in the Castle, and the coffins, having been raised, are now standing in the yard. They are very massive, and weigh each about two tons. The inscription, it will be seen, does not furnish us with any exact date, but, as we know that the Romans evacuated Britain A D. 450, up to which period, and for upwards of 300 years before, the sixth legion was stationed at York, we are certain that these coffins must be at least thirteen hundred years old, and may possibly belong to a more remote period. It is supposed that the place where they were found was the site of the old Roman road, which extended from Aldborough, through York, to Heslington, &c. and that the coffins were buried by the way side."


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ROMAN FURNITURE.

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curious handsome manner, occur in the Anglo-Saxon æra; and at Farley-castle are some adapted to the form of the body like the cases of mummies, and bearing on the upper part the figure of a human face in flat relief. Elsewhere there are others of wood, of very elegant carved work. Burial in coffins, as an universal custom, commences with the last century, the very poor being sewed up in sheets, and carried to the grave in a parish-shell.[x]

COLANDER. Two found at Herculaneum are of white metal, and elegant workmanship; each is formed of two round and deep dishes, four inches diameter, with flat handles; both of them in body and handles so nicely fitting, that upon union, they seemed only to form one vessel. Sir William Hamilton found some similar. They were intended for straining wine or snow one into the other. The Anglo-Saxons had the colander, which is the *colare* of Du Cange.[y]

COLE-STAFF. A strong pole, on which men carried between them a a burden of coals.[z]

COLIMPHA. See DIVING-BELL.

COLLAR of S. S. Said to be named from two Roman senators, Simplicius and Faustinus, who suffered martyrdom under Dioclesian. The Society of S. Simplicius wore silver collars of double S.S.; between which, the collar contained small pieces of silver, in which were engraved the twelve articles of the creed, together with a single trefoil. The image of S. Simplicius hung at the collar, and from it seven plates, representing the seven gifts of the Holy Ghost. This chain was worn, because these two brethren were martyred by a stone *with a chain about their necks*, and thus thrown into the Tiber. Others say, that this collar was the badge of Henry and the Lancastrian party, in allusion to their watch-word, "Souvenez vous de moi," during the meditated overthrow of Richard II.[a] Collars, says Sir John Fenn, were in the fifteenth century ensigns of rank, of which the fashions ascertained the degrees. They were usually formed of S. S. having in the front centre a rose, or other device, and were made of gold or silver, according to the bearer. Only knights wore a collar of S. S. [So it is said, but see Esquires, CHAP. XIV.] At the marriage of Prince Arthur, son of Henry VII. in 1507, "Sir Nicholas Vaux ware a collar of Esses, which weyed, as the goldsmiths that made it reported, 800 pound of nobles." The collar is now different, but is still worn by the Judges.[b]

COMB. Classical and Mediæval alike, of box-wood or ivory, very broad, and short, long teeth, one side large, the other smaller, the solid middle studded or carved with bas-reliefs.* At Pompeii some have been found precisely like the modern small-tooth kind. [engr. Pompeii, ii. 323.] The Britons had them, and in a Sussex barrow was found a small urn containing combs of ivory.[c] The old German were of horse-tail. The ivory was sometimes gilt. We find some in the thirteenth century of gold, set with jewels. Saint

[x] Gough's Sepulchr. Mon. Intr. i. 20. seq. Hoare's Anc. Wilts. i. 125. Britton's Beaut. of Wilts. iii. 215. Angl. Sacr. ii. 228. Strutt's Horda, i. 67. Dyde's Tewkesbury, 112, &c. [y] Enc. Elegant specimens are also engraved in the Vetusta Monumenta, and Montf. iii. p. i. b. 3. c. 12. Lye, *v.* Scophe. [z] Nares, in voce.

* EXPLANATION OF THE PLATE OF ROMAN FURNITURE.—*Fig.* 1, *Comb, from "Montfaucon;"* 2. *boiler, from "Pompeiana;"* 3. *bee-hive*; 4. *basket*; 5. *sieve*; 6. *bell; from "Montfaucon;"* 7. *steel-yards, from "Archæologia;"* 8. *acerra, see p.* 256; 9, 10, *præfericula, see p.* 242; 11. *patera*; 12. *simpulum, see p.* 242; 13. *table*; 14. *basket-chair*; 15. *table and dice-box; from "Montfaucon;"* 16. *a table-stand, from Hope's (unpublished) Statues*; 17. *bed*; 18. *Aquiminarium, see p* 240; 19. *chair*; 20. *bell*; 21, 22, *scrinia, or caskets for rolls, &c.*; 23. *key*; 24. *tessera convivalis, or invitation ticket*; 25. *dice*; 26. *stile*; 27. *feathered fan; from "Montfaucon;"* 28, 29, *a certificate tessera. See Montfaucon, iii. p. ii. b.* 4. *c.* 10. § 3.; 30. *spoon; from "Montfaucon;"* 31. *panniers, from a painting at Herculaneum*; 32. *lamp and bellows*; 33. *screen*; 34. *knife-grinder's wheel*; 35. *a child's go-cart; from "Montfaucon."*

[a] Ductor Vindogladiensis, p. 23. [b] Dugd. Orig. Jurid. et al. Paston, Lett. iv. 162, 163. John of Ghent wears a collar of S. S. in Willement's Reg. Heraldry, 41, 42. Dugd. St. Paul's, 432. ed. Ellis.
[c] Horsfield's Lewes, 42.

Neot's comb was made of the teeth of fish, set in bone.[d] In Nichols's Progresses we have a "fayr kemb, with a spoonge, deintly dipt in a little capon's greaz, to make it [the hair] shine like a mallard's wing."

Comfit-boxes. Made of silver or gold, divided into compartments, for holding very rare spices, handed, besides the dessert, to select visitors. We have in Nichols's Progresses, one of gold, made like an escallop, and another with a "litill spone of gold."[e]

Common-place Books. Mentioned by Plutarch, and Suetonius.[f] The Tabulæ dictales of Du Cange.

Compass, Marine, first used in 1260, inventor uncertain, but said to be of Oriental origin. It first floated in a vessel of water, by means of a piece of cork. Some authors have attempted to trace it to the Versoria of Plautus,[g] but they are confuted by Solorzano, who enumerates author upon author, concerning the compass, especially in page 83. See Card.

Compassed Window, was what we now call a *bow window;* a bay-window, which Nares makes the Classical *Mænianum,* had rectangular corners.[h]

Compasses, said to be invented by Icarus, or Perdix, nephew to Dædalus. Several are in the Herculanean cabinet; among them a pair of reducing compasses, which have, like ours, four points, forming two angles, opposite to the top, one large, the other small, so that the last is a half of the other, and indicates only half of the line, which the first makes. A similar pair may be seen in Ficoroni.[i] A group of these, the proportional kind, calipers, rules and weights of elegant fashion for drawing perpendicular lines and levelling, is one of the cuts in the Pompeii.[k] The patterns much assimilate the modern.

Conductors for Lightning. The ancient Etrurians are said to have had them.[l] Dr. Franklin's claim is disputed by others.

Congius, in form two truncated cones, joined in the middle at the large end. They differ in measure and contents; the *Farnesian Congius* is deemed a forgery.[m]

Conjuring Cap. The *Pileus incantatus* of Spartian, Ammianus Marcellinus, and Erricus King of Sweden, worn during magical operation.[n]

Conjuring Glass; mentioned by Spartian; used by all the astrologers of the Middle Age, and called *Setting Glass, Joseph's Glass,* &c.[o]

Contus. The hunting spear, upon marbles, sometimes swelling in the middle, and carried reversed. *Contus Nautarum,* the boatman's hook.[p]

Copy-books. Roman boys wrote on both sides the paper (see Books), or on one side of waste paper, and kept their writing instruments, &c. in Scrinia, small round boxes, like *muff-boxes.* (See *Scrinia.*) In the Middle Age, the copy-books of boys were called *Breviales Tabulæ.*[q]

Coracles. The *Cymbæ sutiles,* mentioned by Herodotus, &c. and in use among the Britons. Some of ours have been large enough to hold three men with a week's provision.[r]

Coral. Anciently applied to infants, as supposed to confer protection from danger. Aristotle ascribes the invention to Archytas. The Gauls decorated arms with it. C. Caylus has engraved a Medusa's head in coral. It was deemed an excellent antidote against poison.[s]

Cork, was anciently applied to as many uses as now; 1. for floats of fishing nets; 2. as annexations to anchors; 3. to soles of shoes, the *subari*

[d] Brit. Monach. 378. [e] Johnes's Froissart, x. 59. Warton's Poëtr. i. 182. [f] De progr. Virt. Suet. in Aug. 27. [g] Antiq. Repert. i. 124, 125. [h] Nares, *v.* Compassed Window. [i] Hygin. Fab. 274. Ficoroni, Gem. Liter. tab. 6. 4to. 1757. Archimedes holds a common pair in Montf. Suppl. iii. 6. 2. c. 10. [k] i. 125.

[l] Latium, 34. [m] Montf. iii. p. i. b. 4. c. 7. Enc. [n] Amm. Marcell. L. xiv. Spart. in Did. Juliano. Burton's Anat. Melanch. p. 54, ed. fol. [o] Spart. in Did. Julian. Antiq. Repert. i. 278. [p] Enc. [q] Mart. iv. 87. Sat. 5. Montf. iii. p. 2. b. 5. c. 5. Du Cange. [r] X. Script. 811, Script. p. Bed. 481, b. M. Par. 398, 487, &c. [s] Plin. xxxii. 2. Aristot. Pol. viii. 6. Cayl. Rec. ii. pl. 87. n. 3.

of the Middle Age; 4. to jackets for swimming; 5. to bungs, but not to bottles till the fifteenth century. That women wore shoes soled with cork to make them appear taller, is certain; and Lubinus traces to this the Venetian *Choppines*, engraved in Douce, and described by Coryatt.[l]

CORYTUS. Anciently a bow-case; not a quiver.[m]

COUNTERPANE. Formerly the counterpart of a deed. Nares very justly adds, that *counterpane*, the covering of a bed, was first called *counterpoint*.

COUNTERS. These were various.

Counters for Arithmetic. These are probably as old as arithmetic itself, for they occur among the most uncivilized nations. The Egyptians used stones of the same colour, as did the Greeks, with this difference, that the former placed them from left to right, the latter from right to left. The Greeks called them Ψηφοι, and they were flat, polished, and rounded. Diogenes Laertius[n] (in Solon), says of the Ψηφοι or *Calculi*, that they sometimes represented a greater number, at others a smaller, and in this statement other authors agree. The Romans named them *calculi*, but after the progress of luxury had them of ivory or bone, and a little convex; others engraved by C. Caylus, but not supposed by *him* to be counters, made of porcelain, of various sizes, covered with green or blue enamel, pierced, have on one side the head of Bacchus, on the other the stern of a ship. Another set, of the same materials, are square, round, toothed, and of different sizes, with the figure X, or cross, double. Upon a bas-relief of the Capitol is a Trajan and a Plotina; near them is a young man holding an *abacus*, upon which are placed a first rank of seven counters, a second of one only, which he touches with the fore-finger of the right hand, and a third, reduced to six, because he has moved one of them to the second rank. The use of them was the first arithmetick, which they taught to children of whatever rank; and this corresponds with a method in use among ourselves. One operation was by means of a board *(abacus)*, marked with six parallel lines, the first for units, the second for tens, the third for hundreds, the fourth for thousands, the fifth for ten thousands, the sixth for hundred thousands. This board was sometimes a square table, made on purpose, and put into a particular room, (whence came our term *Counting-house*,) called *Computatorium*, *Exchequer*, &c. and mentioned by Petronius. When there were no lines, counters were put to represent them, or in the *Merchant's Method*, the lowest line served for pence, the next above for shillings, the third for pounds, the fourth for scores of pounds; the intervals were never occupied, but by one counter, which above the pence signified 6*d*.; above the shillings, 10*s*.; above the pounds, 10*l*.; The *Auditor's Method* made one counter at the left of a line signify 5, at the right 10. The counters for this purpose, used in the Middle Age, are very thin small pieces, commonly of copper or brass, sometimes of silver, even gold.[o] The most ancient have crosses and pellets on both sides, and similar devices; the next, globes, surmounted by crosses, &c.; and the most modern, portraits of princes and dates, with the arms of the kingdom on the reverse. Being of common uses in Abbeys, and found in the ruins of them, or having religious legends or emblems, many are called Abbey pieces. Almost all of them, even from the fourteenth century, have been coined abroad, mostly at Nuremberg; though some few have been struck in England from the time of Henry VIII. downwards.[p] From

[l] Beckm. iii. 126. Lubin. in Juven. 284. Douce on Shakesp. ii. 324. Suet. Aug. 73.

[m] Serv. Æn. X. v. 169. Enc.

[n] P. i. p. 39. Ed. Steph.

[o] Astle's Writing, 183. Diog. Laert. in Solon, 39. Juven. xi. 131. Cayl. Rec. pl. vii. n. 3. 4. Mellis's Ground of Arts, b. l. 1632, pp. 217, 257, seq. Du Cange, *v.* Computatorium. Angl. Sacr. i. 646, 777, 779.

[p] Pinkerton on Medals, ii. 56.

Chaucer's Augrim (Algorism) stones, and Nares's Glossary, it appears, that pebbles and milled sixpences were also used. *See "Note" at the end of this article.* The wood-cut represents a person employed in the arithmetical process with Counters.



Counters for Voting. The Greek calculi for condemnation were black, pierced in the middle; the others, white. The Roman were wooden waxed tablets with V. R. *(Uti rogas,* for Yea); A. (*absolvo,* for acquittal); C. (for condemnation); and N. L. (for *non liquet*) for further information.[q]

Counters for Days. Black or white, for lucky or unlucky.

Calculi Athletici. For pairing the combatants, marked with numbers from 1 to 10.[r]

Tradesmen's Counters. In gold or silver, with the arms of the Companies, &c., struck in France within the seventeenth century, for presents by purses to great persons.[s]

Counters for Masses. Of lead or parchment, with a chalice on one side, and inscribed, " Pour les Messes," being given as certificates of having attended the service to canons, capellanes, &c.[t]

Counters for Receipts. Given at fairs, in proof of money paid.[u]

Sacramental Counters, for admission to the sacrament in the reformed churches.[x]

Note. The most ancient counters for calculation, according to the Encyclopedists, have the arms of France, some of Popes, and the inscriptions, " *Gardez vous de mescompter; qui bien jettera son compte trouvera,* &c. They were distributed by purses to the public officers.[y] We hear of "cases of lyon counters."[z]

Counter of Shops. Of marble at Pompeii; the *banca* and *subbanca* of 1256.[a]

Court-chimney. A Chimney built in the corner of a room, or a moveable stove.[b]

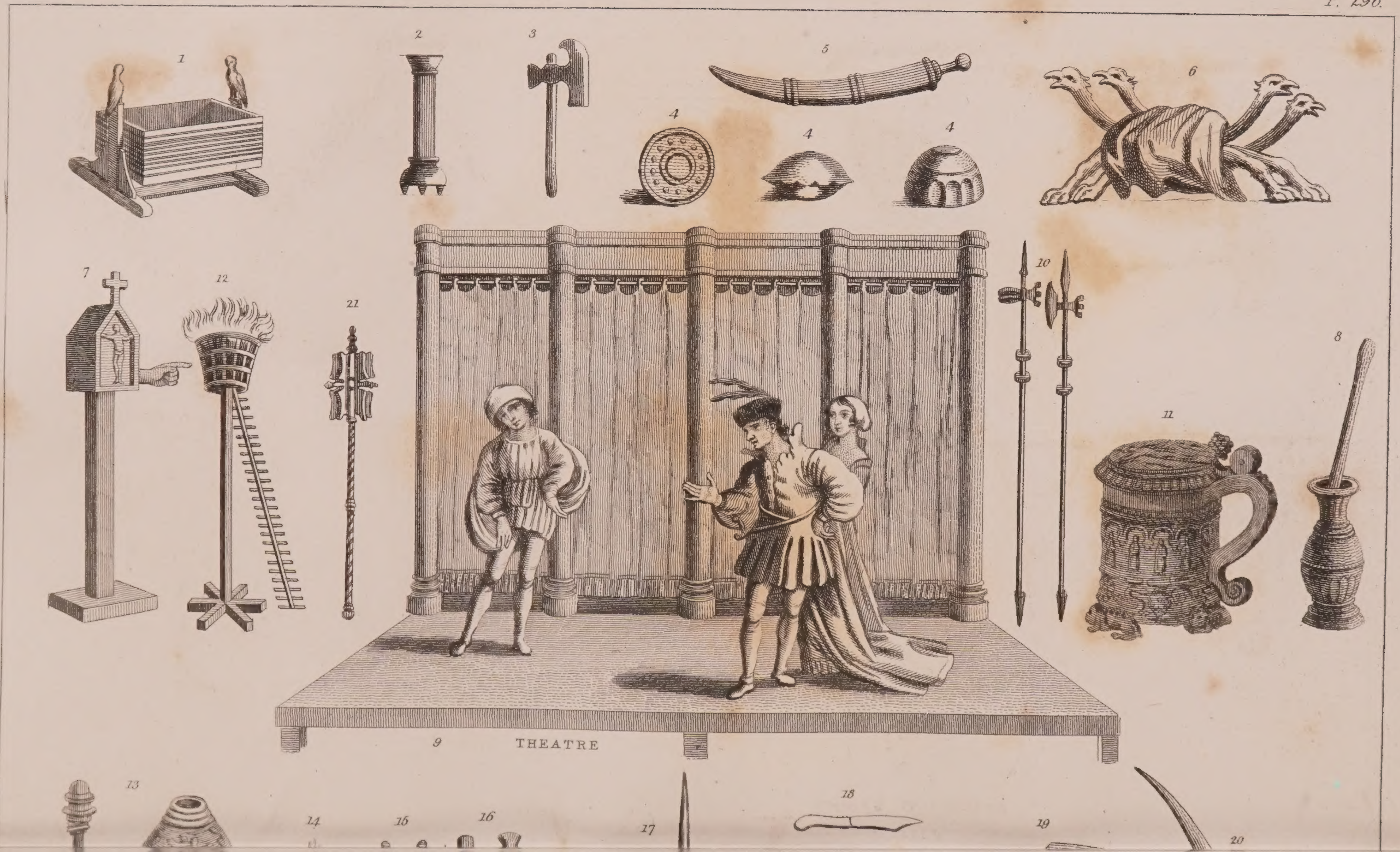
Court-cupboard. See Cupboard.

Cradle of various forms; 1. a small bed; 2. a corn fan; 3. a hollow buckler; 4. a σκαφη, or boat. Theocritus mentions rocking; Martial says, by men. Juvenal speaks of the modern vaulted tester to keep off flies. In the Middle Age we find cradles suspended by cords, and covered with cloth. That of Henry V. is a wooden oblong chest, swinging by links of iron, between two posts, surmounted by two birds for ornament.* The children slept in them

q Mem. Acad. Inscript. i. and vii. r Enc. s Pinkerton. t Du Cange, *v.* Merallus. u Ibid. x Ibid.

y In Snelling's work on Counters will be found ample accounts of them. z Gage's Hengrave, 200. a Du Cange. b Nares.

* Explanation of the Plate.—*Fig.* 1. *the cradle of Henry V. misnomered of Edw. II. see Archæol. vi.* 363; 2. *a candlestick;* 3. *a carpenter's axe;* 4. *antient loaves of bread;* 5. *a penknife;* 6. *a chair, all from Strutt's* " *Horda:*" 7. *a direction post, from Barclay's* " *Ship of Fooles;*" 8. *a pestle and mortar;* 9. *stage, before the use of scenes;* 10. *mace and axes, borne by generals; all from Strutt;* 11. *Anglo-Saxon cup, from* " *Archæologia;*" 12. *a beacon, from* " *Blome's Heraldry;*" 13. *snuff-box and spoon from* " *Archæologia;*" 14. *lamp;* 15. *common pincers;* 16. *style, and writing knife, all from Strutt;* 17. *a candlestick, from* " *Archæologia;*" 18. *knives from Strutt;* 19. *curfew, from* " *Antiquarian Repertory;*" 20. *pen and ink, from Strutt;* 21. *mace;* 22. *crane;* 23. *tent, a. from Strutt;* 24. *dovecot of Bredsall Priory, from* " *Topographical Miscellanies;*" 25. *tent;* 26. *cauldron, and flesh hook;* 27. *cart;* 28. *slinger;* 29. *Anglo-Saxon house;* 30


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ANGLO-SAXON *and* ENGLISH FURNITURE, &c.

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at night both in the Roman and Middle Ages, when they were confined by bands across, and covered with a rich quilt. Froissart mentions a silver cradle; and a bathing-tub, as a common annexation to it.[c]

Crane (*for lifting goods*). The *Carchesium* of Vitruvius; the British *Garan*: the Anglo-Saxon *Cræn*. The Mediæval *Archetas* was used in raising stones; the *Arganeum* in sieges.[d] To raise large stones in building the Romans used a wheel, worked by men running within (as now at the Custom House), which wheel may be seen in a bas-relief, fastened in the wall of the market at Capua.[e]

Crayons. Andrews says, that they were known to the French early in the fifteenth century. Hans Holbein drew portraits in crayons, from which he painted oil.[f]

Creepers. (Fire irons) mentioned 16th century.[g]

Crepundia. The Greek γνωρισματα, σπαργανα, the tokens which accompany the exposure of children, and much used for the *dénouemens* of Greek romances and Latin comedies.[h] These tokens, in general, consisted of a small golden sword or double-bladed axe, with the names inscribed; a small silver coin, conjoined hands, a sow and pigs, or golden bulla. From these the term was extended to the swaddling clothes, distinguished by the colour, and to the cradles of such children. Rous[i] adds to this list small bottles, bells, and παιγνια, an abuse of the word for common playthings; and περιδεραια, collars, because these tokens were most commonly fastened about the children's necks. These *insignia* seem to have been quite distinct from the Roman *bullæ* or amulets.

Cressets. Made of match or rope, steeped in pitch, tallow, linseed oil, hard resin, and turpentine, melted together. Froissart says, they were carried in an iron lantern, *i. e.* a cage in the form of an inverted cone, suspended by pivots in a kind of frame. One man carried it on a pole, another attending with a bag to serve it, and a light. The light sometimes issued from a hollow part filled with combustibles. A cresset with burning fire, was formerly a badge of the Admiralty.[l]

Crib (*for cattle*). The Anglo-Saxon *crybb*.

Crisping-irons. The Roman were unlike ours, merely large skewers, around which the hair was turned. Towards the end of the twelfth century, our ancestors curled their hair with these, bound it with fillets or ribbands, and went abroad without hats to shew it.[m]

Cronnog, or Crannacus. A basket or hamper used in Ireland for holding corn, lined with skin.[n]

Crosier. Mosheim, &c. derive it from the *Lituus*. Du Cange says, that it was not used by the Pope, for a mystical reason, or because Peter sent his to Eucharius, the first Bishop of Trevera; but one part was crooked, to draw the meek; the other to punish the contumacious. They were sometimes barely curled; sometimes like beadles' staves, more like maces than crosiers.[o]

Cross pectoral. Worn by bishops, hanging from the neck.[p]

Cruets. Of glass or silver, for the altar; for vinegar, sometimes of silver; some had Jesus Christ written upon them. The *vinegar cruet* is Roman,

shovel; 31. war-chariot, and whip; all from Strutt.

[c] Lamprid. in Ant. Diadumen. Theocrit. Heraclisc. Montf. iii. p. i. b. 2. c. 9. Mart. xi. 40. Juv. vi l. 81. Suet. Aug. 94. Du Cange, *v.* Bercellum. X. Script. 1055. Lel. Coll. iv. 184. Froiss. vi. 121. 122. [d] Enc. Du Cange, *v.* Cranohari, &c. [e] Mazocchi, Amphitheatr. Campaniæ. [f] Dict. Polygraph. [g] Gage's Hengrave, 87. [h] Heliodor. Ethiop. l. iv. Longus, l. 1. Plaut. Rud. iv. 4. 110. [i] Archæolog. Attic. 219.

[l] Crusoe's Art Militaire, 150. Froiss. ii. 419. Douce on Shaksp. i. 431. Strutt's Sport's, &c. xxx. Willement's Regal Heraldry, 33. [m] Enc. Strutt's Dress, 101. [n] Ledwich's Ireland, 445. [o] Du Cange, *v.* Baculus Pastoralis. Gough's Sepulchr. Monum. Intr. i. cliii, clxxi. British Monachism, 156; and see various specimens in that work, 387—396. [p] Du Cange, *v.* Crux Pectoralis.

being a vase of a long narrow neck, and an ornament of bufets and tables.[q]

CRUPEZIA, SCABILLUM. A very thick sandal of iron or wood, worn by the leader of the band, on one foot, with a pair of crotala inside, to beat time with. The Roman dancers had one on each foot, and a pair of castagnets in each hand, to mark the time more strongly.[r]

CRUPPER. *Breechings*, but not *cruppers*, appear in the Classical and Middle Ages, and, I should think, that the former are meant by *cruppers*. Montfaucon, however, gives one upon a Calmuck lamp.[s]

CRUTCH. The Anglo-Saxon *cricc*, used as now.[t]

CRYSTAL. The Druids had balls of it for working charms, still common in the Highlands. [See BARROWS, CHAP. XI.] The Romans and ourselves had cups of it. The Anglo-Saxons had tops of shrines of it. It was also used for magick. Complete cupboards of crystal glass were imported from Venice temp. James I.[u]

CUCUMA, CUCUMELLA. A vessel for boiling liquids.[x]

CUMERUM. The vessel or basket, in which the Camilli carried the sacrificial instruments or toys, &c. of the bride, in the marriage procession.[y]

CUP. These were sometimes kept in nests or sets, the *septenaria synthesis Sagunti* of Martial.[z] Cups and saucers of silver for drinking wine and water occur in the Portici Museum. Of the particular kinds, see before.[a] The cups were cleaned till they shone. Drinking out of the same cup was a great mark of intimacy in the Roman æra; a polite thing to ask it, and a handsome compliment in the Middle Age. The Anglo-Saxons had cups of wood ornamented with gold, and of bone. Du Cange mentions the *andredesceat*, for a quantity, taken at one draught; the *nap* (whence the *neap* or *nip* of Burton Ale); the silver cup kept by persons for their own drinking. Wilfred used a very small one. A very fine cup of the time of Edw. III. is engraved by Messrs. Lysons. It was the servant's duty to keep flies from his master's cup. Edgar, to prevent excessive drinking, ordered the cups to be marked with pins, to limit the quantity.[b]

The *Peg-tankards*, to which the old Canons allude, when they say, "Ut Presbyteri non eant ad potationes, nec *ad pinnas* bibant," had in the inside a row of eight pins one above another from top to bottom; the tankards hold two quarts, so that there is a gill of ale, i. e. half a pint Winchester measure, between each pin. The first person that drank was to empty the tankard to the first peg, or pin; the second to the next pin, &c. by which means the pins were so many measures to the compotators, making them all drink alike, or the same quantity; and as the distance of the pins was such as to contain a large draught of liquor, the company would be very liable by this method to get drunk, especially when if they drank short of the pin or beyond it, they were obliged to drink again.[c] A very fine specimen of these tankards, of undoubted Anglo-Saxon work, formerly belonging to the Abbey of Glastonbury (*see the Plate p.* 296, *fig.* 11), is now in the possession of Lord Arundel of Wardour. It holds two quarts, and formerly had eight pegs inside, dividing the liquor into half-pints. On the lid is the crucifixion, with the Virgin and John, one on each side the cross. Round the cup are carved the twelve Apostles.[d]

[q] Gutch's Collect. Curios. ii. 183. Du Cange, *v.* Vinageriæ. Lib. Reg. ii. 673. Enc. *v.* Ampoule.
[r] Suet. Calig. 54. Montf. i. p. 2. b. 1. c. 20. for figures.
[s] Montf. Suppl. vol. v. b. 7. c. 7. Du Cange, *v.* Gropria.
[t] Lye. Du Cange, *v.* Croca, Crossa. M. Par. 171. X. Script. 2678.
[u] Coll. Reb. Hyb. Præf. ix. Lubin. in Juven. 241. M. Par. 641. XV. Script. 359. Johns. and Steev. 48. Howell's Lett. 322.
[x] Petron. c. 95, 96.
[y] Enc.
[z] Mart. L. iv. 46.
[a] See p. 239.

[b] Enc. Ov. Fast. v. 505. Plut. Symp. B. vii. Q. 7. Cic. in Verr. iii. Mart. ii. 15. Froiss. iii. 196. Eddius in XV. Script. p. 62. Lysons's Brit. ii. 106. Joinville, i. 163. Turner's Angl. Saxons, iii. 61, 62.
[c] Anonymiana, 125. Gent. Mag. xxxviii. 426.
[d] Engraved at large in Archæol. xi. 411.

Heywood, in his "Philocathonista, or the Drunkard opened, dissected, and anatomized," says,[e] "Of drinking cups divers and sundry sorts we have, some of elme, some of box, some of maple, some of holly, &c. Mazers, broad-mouthed dishes, noggins, whiskins, piggins, crinzes, ale-bowles, wassel-bowles, court dishes, tankards, kannes, from a pottle to a pint, from a pint to a gill. Other bottles we have of leather, but they are most used amongst the shepheards and harvest people of the Country; small jacks we have in many alehouses of the citie and suburbs, tipt with silver, besides the great black jacks and bombards at the court, which when the Frenchmen first saw they reported at their returne into their Countrey that the Englishmen used to drinke out of their bootes; we have besides cups made of hornes of beasts, of cocker nuts, of goords, of the eggs of estriches; others made of the shells of divers fishes brought from the Indies and other places, and shining like mother of pearle. Come to plate, every taverne can afford you flat bowles, French bowles, bonnet cups, beare bowles, beakers; and private householders in the citie, when they make a feast to entertaine their friends, can furnish their cupboards with flaggons, tankards, beere cups, wine bowles, some white, some percell guilt, some guilt all over, others without of sundry shapes and qualities."

Cupa. A round vessel of wood, narrower at top than at bottom, generally used for moving wine.[f]

Cupboard. Cupboard of plate. Æschylus calls them σκευοθηνη, and Eschines adds, that they were built up. Thucydides gives one the appellation of αποθηκη a repository of vessels and valuables.[g] Of valuables kept in cupboards, and of cupboards in bedrooms, the antiquity is unquestionable. Cupboards in the wall, with doors, appear on the Hamilton vases, and elsewhere. Our ancestors, like the Romans, exposed plate for shew. Stowe mentions "a cupboard for this purpose, of five stages height, triangled." And it is elsewhere called "a thing made lyke stayres to set plate on." The *cupboard of plate* consisted of a cup of gold, covered, six great standing pots of silver, twenty-four silver bowls with covers, a bason, ewer, and *chasoir* (not in Cotgrave) of silver.[h] Nares, under the word *court cupboard*, calls this a moveable closet, or buffet, on which plate and other articles of luxury were disposed. It was sometimes adorned with carved figures. Glass vessels, and probably China, were placed with the plate, at least in 1659.

Cupping-glasses. *See Symbols on tomb*, p. 92.

Curfew. Of the origin and the custom, see Bells, p. 266. At Marseilles no one was to go out after it without a light. By some statutes, anno 1291, none were to draw wine after the bell had rung; and, in some places, the parishioners were to say on their knees, the *Angelus ad Virginem*, for which they were to have ten days of pardon. An instrument of copper, presumed to have been made for covering the ashes, but of uncertain use, is engraved.[k] *See the Plate*, p. 296, *fig.* 19.

Curry-comb. The ancient substitutes were the *Marruca*, described as an iron hand by Hesychius, and bark of palm-tree. Our modern utensil is the iron *hors-camb* of Ælfric, and the process is similar.[l]

Curtains. Used before the doors of temples, in the rooms of the great, and round the throne of Charlemagne. Judges in criminal causes had a curtain before them when they gave sentence. During summer, the doors of houses were closed with crape. Juvenal and Suetonius mention window-curtains.

[e] Quarto, Lond. 1635, p. 45, quoted in Popular Antiq. ii. 232. [f] Herod. 8. 4. 9.
[g] Pollux. x. 1.

[h] M. Par. 249. Strutt's Horda, iii. 64. Cic. in Verr. iv. Stowe's Ann. 483. Gage's Hengrave, 27. Lel. Coll. iv. 264.
[k] Du Cange, *v.* Ignitegium. Engraved Hutchinson's Durham, i. 102. Antiq. Repert. i. 102.
[l] Bereng. Horsemanship, 78, 239, 309. Du Cange, *v.* Estriliare, Strilla, Striliare.

The Anglo-Saxons had curtains worked with the noted actions of their ancestors. Curtains of green silk before pictures are ancient.[m]

CUSHION. Placed before persons in office, as marks of dignity, borrowed from the Roman practice of thus distinguishing gods and emperors.[n]

DECANTER. Colanders were the substitutes, which see, p. 293.

DECEMPEDA. A surveyor's ten foot rule, *i. e.* a cylindrical rod, at each end a capital, like that of a column.[o]

DESKS. Resembling ours, have been found at Herculaneum, though the Ancients wrote upon the knee.[p]

DIAMOND, GLAZIERS'. Professor Beckman says, that he has found no proof of the Ancients cutting glass with a diamond. The old glaziers used instead emery, sharp-pointed steel, and a red-hot iron, by which they directed the rents according to their pleasure. The first mention of the diamond occurs in the sixteenth century, when it was carried about as a toy for writing on glass.[q]

DIMIXI. A lamp with two wicks,[r] used in illuminating the baths, &c.

DINNER-BEDS. Pollux[s] gives an ample account of their furniture, &c. and intimates, that one kind called χαμευνια, χαμυνη were laid upon the bare ground.

DIPLOMA. A *double* letter in general—a tablet composed of two leaves.[t] Also a term used by Cicero for an Edict.[u]

DIPTICHS. Tablets at first composed of two leaves, afterwards of more. The consular were of ivory, and adorned with their names and portraits,[v] contained the Consular Fasti, and were sent as presents by new Consuls; the term also signified tablets in general, or, according to Millin, Geographical Charts, insculped[x] upon white marble, containing the names of towns, their distances, &c.

DIRECTION POSTS. Wooden in series; wooden posts or trees marked 13th century; crosses with a hand, projecting for an index.[y] *See the Plate*, p. 296. *fig.* 7. See HERMES.

DISHES. The Romans had a taste for enormous dishes, and one very large was sometimes placed in the midst of nine smaller, upon a machine, called from the name of the larger *Promulsidarium.* They were of various kinds and sizes; some of precious metal, inscribed with the owner's name (like the γραμματικα ποτηρια of Athenæus) and weight of the dish.[z] Du Cange mentions dishes of lead. The Anglo-Saxons had some of gold and silver; one is mentioned adorned with Grecian workmanship. The ancient Scots boiled meat in skins.[a]

DISHCLOUTS. Sponges and nappy cloths; the stuff called Gausape; among the poor, mint and herbs. The mediæval is the Anglo-Saxon *water-sceat.*[b]

DIVING-BELL-MACHINE. Jerom observes, that Alexander entered into a *colympha,*[c] and descended to the bottom of the ocean, in order to know that and the difference of the sea and abyss; upon which passage Vossius observes, that it had a window of glass or some other matter. Divers, in the time of Aristotle, used *a kind of kettle,* which enabled them to continue longer under water; and as the first *diving bell* was merely a *large kettle,* and the experiment *made by Greeks,* its pre-

[m] Babel. in Suet. p. 365. Du Cange, *v.* Cortina, Ansa. XV. Scriptor. 493. Douce, ii. 85.
[n] Babelon. in Suet. 555. Juven. S. vi. &c.
[o] Boissard, b. vi. pl. 15. Hor. ii. Od. 15.
[p] Stolberg, ii. 62. Babelon. in Suet. Aug. lxxviii. [q] Inv. iii. 227, 228. [r] Enc.
[s] Pollux ii. 4, 6, 18. [t] Suet. Ner. xii. 4. Plin. Ep. x. 14. Plut. in Galba. [u] In L. Pison. Orat. 37 Ep. ad Torquat. Ep. ad Attic. p. 201, b. Ed. London.
[v] Enc. Du Cange. Passeri has published a collection by Gori. in 3 vols. fol. In Montf. vol. iii. are figures of the early diptichs. Du Cange mentions all their uses.
[x] Midi de la France, i. 304. 341.
[y] Hist. Aug. ii. 327. Du Cange, *v.* Laia. Barclay's Ship of Fooles, f. 396.
[z] Burm. Petron. i. 169.
[a] Lubin. in Juven. 179, 180. Du Cange, *v.* Silta. Turner's Ang. Sax. iii. 61. Froissart, et alii. [b] Plaut. in Menœchm. "Gausape purpureo mensam pertersit." Hor. "Mentâ extersere, &c." Ov. Met. viii. 7, 8, 9. Lye.
[c] The *colymbi* of Lampridius *(in Heliogabalo)* are certainly not of the kind.

tended invention in 1538 was apparently only its first appearance in Europe. A diving machine, not a bell, was invented by Mr. John Lethbridge, who died in 1759.[d]

Dogs. *(Fire irons)* like the modern.[e]

Dolls. Made of wax, wool, plaister and ivory, and clothed. Some glass eyes, like theirs, are engraved by Count Caylus. Mr. Dodwell says, children were not honoured with libations; therefore their playthings were buried with them. We found in one tomb a singular terra cotta figure with moveable legs and arms, acted upon by a string, like the modern Pantins or Marionettes. These figures were the *νευροσπαστα αγαλματα* and *σιγιλλαρια νευροπαστουμενα* of the Greeks, and Imagunculæ, Icunculæ, Oscellæ, Sigilla, Sigillaria, Sigilleolæ, and Larvæ of the Latins. The Christians continuing the practice of burying their toys with children, we find in many of their tombs at Rome small figures of wood and ivory. In the Middle Age the doll-maker was called Coroplastes, and the dolls clothed like infants, and common playthings.[f]

Dolabre. Though signifying an axe, in the classical æra, it is in the 15th century the carpenter's square.[g]

Drawers. Denon[h] so calls an Egyptian square box, standing on feet, with a convex top, with handles to raise that and open the side, like a modern night-stool and washing-stand united. Drawers, however, are seemingly a mere improvement of the *arcæ loculatæ* of Varro, if with Montfaucon we may call them chests of drawers.

Dresser. The culinary abacus of Cato; a fixture at Pompeii, and the *Detrectorium, Dressorium,* and *Trissorium* of the Middle Age.[i] (See *Kitchen,* in the Plate of Pompeian Remains, p. 71.) Nares says, that it was called the Cook's Drum, because knocking it was the signal to the servants to take away the dinner.

Drinking Glasses. The *ναλινα-εκπωματα* of Aristophanes in his Acharnenses, and the "vitro bibis" of Martial. Those found at Pompeii are fluted tumblers or glasses, are richly wrought, and were cast in a mould, shaped exactly like our jelly glasses. Buonarroti has written a treatise concerning the fragments; namely, the bottoms of these broken glasses. These have been found at different times in the catacombs at Rome, stuck in the mortar covering the different urns or niches in which the early Christians were buried. They are ornamented with figures, accompanied generally by inscriptions; the whole, in those of most common occurrence, being scratched or drawn down the glass with a point, upon a gold ground. The subjects of some of them are Pagan; but the greater part represent stories from Holy Writ, or the figures of the Apostles Peter and Paul, that of Christ himself, or devout representations of some of the first martyrs. Buonarroti believes these things to have been placed as above-mentioned by the early Christians as memoranda, which should enable them readily to find the places where their deceased friends were buried, when, upon anniversaries or other solemn occasions they desired to visit their tombs. Buonarroti argues that some of them may be as early as the second century, and that they are all anterior to the Dioclesian persecution.

A large drinking-glass was found in a Roman-British Barrow in Kent, and Sir R. C. Hoare mentions another of stained glass excavated from a similar situation. Bede, Luitprand, and Fordun also record them. Falstaff says,

[d] Du Cange, *v.* Colimpha. Beckm. i. 181. Lysons's Brit. vi. 568. Faulkner's Kensington.

[e] Strutt's Dresses, pl. cxviii. Du Cange, *v.* Tressetus.

[f] Enc. Lubin. in Pers. 705. Du Cange, *v.* Coroplastes, Paupada, Poppæa.

[g] Dibdin's Typogr. Antiq. i. 43.

[h] Pl. liv.

[i] Re rust. c. ii. Du Cange. X. Scriptor. 2011. Strutt's Horda, iii. 65.

[j] Top. 302. Pollux. vi. 16. x. 19. Archæologia, xxvi. 75. Pompeii, ii. 31.

Lye, *v.* Glæs, Glæssæt. XV. Script. 54. Du Cange, *v.* Balneum. Antiq. Repert. i. 231. Gough's Camd. i. 243. Hoare's Anc. Wilts. i. 74.

that people did not drink out of glass when they had plate.[k]

Drinking Horns. *Rota*, Rhytea; made of buffalo's horn, &c. Pollux makes two kinds, one cleft, called *διωρουνον ρυτον*. Usual in the time of Cæsar. Numerous fine specimens are known. Sometimes they had feet. Lunaticks formerly carried them.[l] That of Queen's College, Oxford, forms the Tail-piece to this Chapter.*

Drinking Pots. Wooden with hoops,[m] still used in Herefordshire.

Dripping-pans. Found at Herculaneum of bronze, *tinned* with fine silver; but our *tin* was used, for Pliny[n] has "*Stannum* illitum æneis vasis," improves the taste and corrects the virus of the brass: the *cassæ, ca ssetæ* of the Middle Age.[o]

Ducking-stool. Ducking was a very ancient punishment. A post was fixed in a pond, upon the former was placed a transverse beam, turning on a swivel with a chair at one end of it. In this the scolding woman was placed, and the end turned to the pond, and let down into the water.[p] In 1718, during the Mayoralty at Bristol of Edmund Mountjoy, the ducking-stool on the Weir was used as a cure for scolding, in one particular inveterate instance; but the husband of the lady whose "evil spirit" was "so laid," when the year of civic supremacy expired, brought his action of battery in behalf of his peaceful rib, before Sir Peter King at the Guildhall, and the man (says our authority) recovered such damages, that the Ex-Mayor could not endure the mention of cold duck any more.[q]

Dumb-bells. See Alteres, p. 258.

Dung-fork. The Anglo-Saxon *myx-forc*, and classical trident.

Dusters. Anciently tails of oxen or foxes. See Brushes, p. 275. Dish-clouts, p. 300.

Dutch-oven. Either the classical *alibanus* or something similar; for Beroaldus calls it an oven *(furnus)*, of which the first part is more open. In the Middle Age, of iron or pottery. Dr. Pegge supposes the *curfew* (see p. 260), under which bread or other things might be baked.[r]

Ear. Silver ears were offered to the goddess of Memory.[s]

Ear-pick. The *auriscalpium* of Martial. Queen Elizabeth's ear-pick was of enamelled gold, adorned with rubies and pearls. Magnetic ear-picks, to prevent pain, were made about 1690.[t]

Ear-rings have been uniformly worn by the women from the earliest æras; but more rarely by the men, who did not escape reproach. Xenophon says, that they were worn by males in Lydia, but by females only in Greece. Pococke has published an Egyptian specimen, for women, unique. C. Caylus, who notes a custom of wearing only *one* in the left ear, has published one as large as the cheek; and two others, from Herculaneum, remarkable for a spiral branch, to be placed in the spot where the ear was pierced, and to prevent the ear-ring being lost. Montfaucon notes that the men wore them as amulets. They were often made of gold, set with precious stones, particularly pearls; inferior kinds, of bronze, with coloured glass, or false gems. The common form was a pear, bean (very large), inverted pyramids, and large rings. They were peculiarly presented, and dedicated to the *Bona Dea*. The ear-rings of a British female, as found in a barrow, are thus described by Sir R. C. Hoare: "Through one of the glass beads is a wire hoop of gold, and through the other an elegant gold chain;" so that the

[k] Pollux, vi. 16. x. 19. Archæologia, xxvi. 75. Pompeii, ii. 31.

[l] vi. 16. Du Cange, *v.* Urus. Ol. Worm. Mon. Dan. 394. Douce on Shaksp. ii. 164.

* *It is fully described in the notes of Haslewood's "Barnebee's Journal;" and in Gent. Mag. xci. i.* 441.

[m] Douce, ii. 23. [n] xxxv. 17. [o] Enc. Du Cange.

[p] Du Cange, *v.* Superundatio. Hoveden, anno 1190. Manning and Bray's Surrey, i. 343, 344.

[q] Evans's Bristol, p. 259.

[r] Beroaldus in Columellum. Du Cange, *v.* Clybanus. [s] Enc. [t] Mart. Apoph. xxiii. Nich. Progr. ii. 11. Beckm. i. 74.

two sides were not uniform. *Ear-ring* is Anglo-Saxon, and they were called *Pendentes*, in the Middle Age. Strutt says, that the Parisian ladies wore them in the 13th century, but none appear in Maillot. Elsewhere, he says, the custom of boring the ears appears to have been in its infancy in the 17th century, and though petit-maitres then appear in them, the custom does not seem to have been, at any time, very general. Lovers presented them to their mistresses.[u]

Ear Trumpet. Burney ascribes the probable invention to Asclepiades; Beckman says, that it is mentioned by Bettini, Porta, &c. and was made known and employed by Kircher.[v]

Easel of Painters. Roman, like ours.[w]

Ebony. Statues wholly composed of it occur in Pausanias; and Col. Leake mentions a Diana of Æginean workmanship, as the Greeks called it. Ebony was of Ethiopian origin, and was first made known at Rome by Pompey. Du Cange mentions in 1363 a staff of it, adorned with silver, enamelled with the arms of France and Burgundy.[x]

Echinus. A pot or vessel mentioned by Pollux, and described by him (ii. 4.) as, like the Attic προσοπουτια, a bronze vessel, which had the faces of lions or oxen about the mouth. It occurs in Horace.—(*Adstat echinus vilis*, &c.)

Eel-skins used for scourges of schoolboys by the Romans and Anglo-Saxons.[y]

Elenchi. Ear-rings, from whence hung oblong pearls, terminating in inverted pears.[z]

[u] Diog. Laert. i. 3. § 42. 1. ii. § 50. Anab. b. 3. c. 1. Dodwell, Gr. i. 399. Hoare's Anc. Wilts, i. 235. pl. xxxii. Lamprid. Alex. Sev. c. 41. August. Ep. ii. 73. Pococke, i. p. 61. Cayl. Rec. i. 132. pl. 77, 78, n. 5, 8. iii. pl. 38. n. 3. ii. pl. 47. f. 4. Guattani, Mon. Antich. Montf. iii. p. 1. b. 2. c. 3. Pown. Prov. Rom. 94. Du Cange, *v.* Pendentes. Strutt's Dresses, 236, 273. Horda, iii. 154.

[v] Burn. Mus. i. 184. Beckm. i. 153—164.

[w] Stosch. Bellori.

[x] Pausan. Arcad. Attic. 40. Leake. i. 122. Plin. xii. 4. xvi. 42. Du Cange.

[y] Lubin. in Juven. 57. Du Cange, *v.* Anguilla.

[z] Plin. ix. 35. Juv. S. 6.

Embolia. Snares used in catching small animals.[a]

Emoneioi. Masks with a pointed beard.[b]

Engines of War, and of Fire. Diodorus Siculus says, that Pericles invented the ram, and Pliny gives the names of other inventors. Of the construction nothing is accurately known. *Squirts* for extinguishing fire were anciently common in the East; and one of these, on wheels, seems to have suggested the fire-engine; in the end of the 17th century a new sort is advertised in 1658, "as more traversable in less room, and more portable than formerly used."[c]

Epargne. The Ass of Corinthian brass, which sustained the *promulsis* in Petronius, and carried two bags holding olives, was a kind of epargne.[d]

Escallop. The designation of pilgrims from the Holy Land, and worn in the hat, was, says Dr. Clarke, an ancient symbol of Astarte, referring to much earlier oriental customs than these journies. Nares says, that the *cockle-shell* was the badge of a pilgrim, usually worn in the front of the hat. The habit being sacred, this served as a protection, and therefore was often assumed as a disguise. He makes the *escallop* different, and says, that was sometimes used, but either of them implied a visit to the sea.[e]

Exagium. A small square bronze weight, of a dram 6½ gr. [inscribed on a reverse of Honorius, EXAGIUM SOLIDI] for the solidus of gold.[f]

Extinguisher. A cut of one of bronze, found at Pompeii,[g] is of the form of our silver wine-strainers, the curve tubes being longer and more slender.

Eyes, of glass, like those of dolls, stuffed birds, &c. occur in a monkey.[h]

[a] Poll. L. 5. c. 4. [b] Enc. [c] Du Cange, *v.* Syphon. Brit. Top. i. 270. Maitland's Lond. 450. Mercur. Politic. No. 550.

[d] Petron. i. 158. Ed. Nodot. [e] Clarke, iv. 307. Nares, *v.* Cockle-shell. British Monachism, article Pilgrims, 458, 459; and specimens in a Plate of that work, pp. 425, 426. [f] Enc. [g] ii. 293.

[h] Engraved by C. Caylus. Rec. iii. pl. 6. n. 2, 3.

Fabatarium. A vessel for offering bean flour to the Lares.[h]

Fan. The fans of the classical ancients were made of ivy or other leaves, peacocks' feathers (adopted in the Middle Ages), a stick with branches, and gilt handles with silk strips. *(See Plate, p. 293.)* Effeminate persons, especially women, walked the streets with them; and they were also used to expel flies; in churches to drive these insects away from the holy cup, not, as Staveley says, in imitation of the patriarch Abraham, who drove away birds from the sacrifice, but because flies were the emblems of unclean thoughts. These church fans were of peacocks' feathers. Du Cange mentions a *muscarium* or fly-fan, of which the handle was of ivory, beautifully carved, more than 2 feet long, on which the name of the maker in a verse, and another inscription, were written. Our ancient fans consisted of ostrich or other feathers set in gold, silver, or ivory handles, curiously wrought; one of Elizabeth cost £40. Mr. Steevens says, that the fashion was introduced from Italy temp. Henry VIII. if not earlier, and that young gentlemen used them [other accounts say even on horseback] in the 16th and 17th centuries. Nares adds, that servants carried them, when ladies walked out; that the ostrich feathers were dyed sky-blue, and that looking-glasses were set in the broad part of these fans, above the handle. Besides the feathered fans, Mr. Nichols mentions some flatter, like screens, or modern fans; and others resembling powder puffs, or made of straw or silk for fire-screens. Coryatt says, that fans in Italy were carried both by men and women, and that they were made of a painted piece of paper, and a little wooden handle. The paper, which was fastened into the top, was adorned on both sides with a picture of love affairs, or view of a city, with a description. The best of them were bought for a groat. According to Evelyn, our modern paper fans were introduced by the Jesuits from Japan and China, where they are ensigns of rank.[i] See Flabellum, Fly-flappers.

Farriers' Tools. Montfaucon has engraved a paring and incision knife.[k]

Fascinus. A God worshipped under the form of the *membrum virile*, suspended as amulets round children's necks.[l]

Feet of Beds, Tables, Chairs, &c. among the Greeks and Romans were in general formed by sphinxes and griffins, incrusted with mother-of-pearl, &c. These feet often terminated above in heads of asses crowned with vine-leaves.[m]

Fender. An elevated ridge of the hearth was the substitute,[n] for it is quite modern. Shirwood's and Cotgrave's Dictionary, printed in 1630, having no such word as *fender*, or its French, *garde-feu*.

Fertorium, or Fertoria sella, a kind of sedan; a chair with shafts.[o]

Ferule. 1. A walking-stick for old men. 2. Sceptre of the emperors in the Lower Empire. 3. An instrument for correcting children, and, in the Middle Ages, monks.[p]

Fescue. A wire, stick, or straw, chiefly used for pointing out the letters to children learning to read.[q]

Fetters. See Chains.

Fiancel Tokens. Mr. Douce exhibited to the Society of Antiquaries a French one. On one side it bore the circular inscription, "*Pour espouse*," around Fleur-de-lys, with a D. at the bottom, and on the other "*Devirs* [*de-*

[h] Lamprid. Heliogab. Du Cange. Enc.

[i] Kirke's Hamilt. Vas. pl. i. p. 40. Dion. Halic. L. vii. Suet. Aug. 82 and 200 Delph. ed. Propert. L. ii. &c. Pitt. d'Ercolan. pl. 29. Montf. Suppl. i. b. 1. c. 5. Amm. Marcellin. L. 28. Du Cange, *v.* Muscarium, Ventaculum, Ventilabrum. Staveley on Churches, 196. Steevens's Shakesp. iv. 273; vii. 208, Ed. 1768. Nich. Progr. ii. 54, &c. Popul. Antiq. ii. 23. Strutt's Dresses, pl. cxliii. Coryatt's Crudities, i. 135. Evelyn's Mem. i. 348. Nich. Progr. i. xxxv. new edit.

[k] iii. p. 2. b. 5. c. 8.

[l] Enc.

[m] Juven. ix. 93. Enc.

[n] Whitaker's Richmondshire, p. 428.

[o] Enc.

[p] Plin. 13, 22. Du Cange, *v.* Ferula.

[q] Nares.

voirs] *de Foy*." The classical *Arrhæ* were trinkets sent to the bride elect on these occasions.

File. 1. The *blacksmith's* is of classical ancientry. 2. *File for Papers*. Du Cange mentions the *Filacium*, a coarser thread, on which legal deeds were strung.

Filigraing, Filigree-work. Long known in India, from whence Beckman thinks that it was brought into Europe. It is, he adds, according to some, the *opus filatim elaboratum* of the latest Latin writers. It is mentioned in 1665, &c.[d]

Filtering-stones. Of Egyptian antiquity, as well as filtering through cloth.[e]

Finger-guards. Made of horn, and used by writing-masters to protect the nails in nibbing pens. The *circulus corneus* used by Augustus when writing,[f] through weakness in the finger.

Fire-forks. The *poker* had anciently two prongs, was very large, and called Fire-fork. Britton has engraved *that* still exhibited at Windsor, of the time of Henry VIII.[g]

Fire-screens, with feet and claws *(clavis)*, occur in 1333. In the sixteenth century, we have "one little wicker skrene, sett in a frame of walnut-tree.[h]" See Fan, p. 304.

Fire-ships. Used before Constantinus Barbatus, filled with Greek fire, dry wood, and combustibles, and floated down the stream against a fleet. Froissart adds, that they were very light vessels, filled and smeared with pitch, oil, &c.[i]

Fire-shovel. The Anglo-Saxon *Fir-scovel*. In the 16th century, we have a "*fire sholve*, made like a grate, to seft the sea-cole with."[k]

Fire-tongs. The Anglo-Saxon *Fyr-tang*.[l]

Fire-works. Fire-works and rockets occur in parts of India which could never have been known to Mahomedans or Europeans. Brocquiere says, that at festivals the Moors of Baruth launched into the air *a fire*, with which they conflagrated the enemy's ships at sea. He got the receipt, and brought home the wooden moulds and ingredients. He adds, that they were thrown among cavalry by the Turks, to frighten the horses. He mentions also a fiery dragon, flying round the hall; and before the lord mayor's barge was a great red dragon, continually moving, and casting wildfire. Fire-works are little spoken of till the reign of Elizabeth, and then very slightly; but, in the time of Charles, they were commonly used at rejoicings; and the composition of rockets occurs in military books.[m]

Fishing Instruments. The Romans had a great fondness for this art, both with the net and line, but fishes were not anciently eaten, says Plutarch, from superstitious motives, and from reverence for springs, &c. The *Meatæ*, or Northern Britains, according to Xiphiline, abstained from fish. It would be idle, therefore, to look for fishing among the Celtic Britons, and, eels excepted, the art was introduced by Wilfrid. The Anglo-Saxons ate various fish, chiefly eels; even dolphins and porpoises, which they caught by the net or hook. A sea-fisher was an officer in the household of Edward III.[n]

Fishing-boats. Froissart mentions boats made of boiled leather, large enough to hold three men, for fishing in lakes or ponds.[o] See Boats, p. 269.

[d] Sketches of the Religion, &c. of the Hindoos, ii. 99. Beckm. ii. 246.
[e] Gal. Morb. Vulg. Comm. iv. 19. Denon, iii. 41, 42. Engl. ed. 4to.
[f] Suet. Aug. 80.
[g] Archit. Antiq. ii. 99. Strutt's Horda, ii, 62, 64.
[h] Du Cange, *v.* Tabuleria. Gage's Hengrave, 27.
[i] Du Cange, sur Joinville, i. 325, and Gloss. *v.* Jeremitæ) where they occur in the 13th century, confuting Mr. Johnes in Froiss. iv. 160.) Froiss. viii. 161.

[k] Lye. Gage's Hengrave, 23.
[l] Lye. See too Du Cange, *v.* Tenalea, Tenales.
[m] Sketch. Hind. ii. 55. La Brocquiere, 57, 117, 118, 295. Nich. Progr. i. 2. Strutt's Sports, 279. Antiq. Repert. i. 252. Crusoe's Praisac, &c.
[n] Enc. Hist. Aug. iii. 421. Plut. Symp. vii. 8. Huntingd. L. iv. Turner's Anglo-Saxons, iii. 59, 60, 1st. edit. Roy. Housh. *22.
[o] iii. 30.

FISHING-HOOKS. Plutarch[e] notes, that the hooks for some fishes were round; for others *straight*, i. e. I suppose, like the head of an arrow.

FISHING-LINES. Aristotle, &c. mention the construction of horsehair, especially of stallions, the lower part strengthened by a small hollow piece of horn, apparently intended to prevent the fish biting the line in two. There were not to be too many knots in the line, and the hairs next the hook were, for deception's sake, white.[f]

FISHING-RODS. Slender, in order to be elastic, and not shade the water too much; shorter than the modern, and only of one joint. Fishing with a rod formed part of the education of young burgesses in Flanders.[g]

FISHING-NETS. Plutarch mentions the addition of corks and leaden weights.[h] Du Cange describes, 1. the *Pirvene*, that round net, he thinks, which had leaden globules on the lower part, the upper ending in a horn; 2. the *Scortiare*, for taking fish in the sea, near a level shore; 3. *Trammel-net*, of triple meshes, size regulated; 4. *Transversarium*, a river-net; 5. a net called *Alcipiter*; 6. a double kind, one for large, the other for small fish; 7. the *Fronc-nezze*, a public net of the community; 8. the *Rivale*, or modern landing-net.[i]

OTHER INSTRUMENTS AND CONTRIVANCES. The *Fish-spear*, mentioned in Job, was made with barbed spikes, and used by the fishers gently floatly down the stream in a boat.[k] Columella mentions the rushen weir;[l] Du Cange the fishing with a cormorant; by driving the fish to one spot; by fisheries made of wood; by the *Corre*, a method by which the net was cast from the boat according to the course of the water, and, a long circuit being made, drawn back to its first place; by the *Gordus*, a place confined in the river for catching fish; by the *Junchatica*, a rushen instrument; by the *Kedellus*, the bettle and weir; by the *Nassa Follaria*, uncertain what; by which people fished on foot under sluices, in the twelfth century; by the *Percaptura*, a series of pales, so disposed in rivers that the fish might be easily taken, and preserved in nets; by the *Posta*, a method of fishing by a net fastened at one end to a stake, with which the fishermen made a circuit, returning to the spot from whence they set out; by the *Ramata*, branches of trees thrown into the water, within which the fish were taken; by the *Vena*, an inclosure to intercept fish, undescribed.[m] Carriage of fish in carts and panniers are both ancient.[n]

FISH-KETTLES. Of earthen ware and immense size, among the Romans.[o]

FLABELLUM. One spreading out, at the end of a long stick, in oval compartments of leaves, very graceful, and resembling a hand fire-screen, occurs in the Hamilton vases.[p]

FLAGS were first suspended like a square sail from two corners. Bannerols of different colours were used to distinguish ships among the Greeks, as well as in the Middle Ages, made of silk, and gilt. Froissart mentions the streamers fluttering from the flag-staves in sea-fights, and Hoveden the suspension in churches after victory.[q] As to the army, the ensigns were the *Standard*, (which see, under *Military Antiquities*,) *Banner*, *Guidon*, *Pennons*, *Pencils*, and *Bannerols* or *Camp-colours*.

Banners were small and square, borne before bannerets, and charged with their arms.

Pennons, like banners, but with the addition of a triangular point, charged with arms, and borne before knights bachelors.

Guidon, generally of damask, fringed,

[e] De Aquat. et Terrestr. Anim.
[f] Plut. ub. supr. [g] Id. Montf. iii. p. ii. b. 4. c. 9. Froiss. vi. 131. [h] De progr. virt. See Cork. [i] Du Cange, *v.* Natalus, Tramallum, &c. The Anglo-Saxons had the æl-net for eels, dræg-net (dragnet), and wheel-net (roge-net).
[k] Du Cange, *v.* Foscina. [l] xii. 48.

[m] Du Cange, *v.* Avus, Lignum Piscatorium, &c.
[n] M. Paris, 285. Frois. xii. 186. [o] Lubin. in Juven. 189. [p] Kirke, pl. 59. [q] Enc. Du Cange, *v.* Supersignum. X. Script. 769. Froiss. ii. 255. Hoved. anno 1191.

and usually three feet broad near the staff, lessening gradually towards the bottom, where it was divided by a slit into two peaks. It was the first colour which any commander of horse could display in the field, and might be charged with the owner's arms.

Pencil,[r] a small streamer, adorned with the arms of the esquire, who was thus pointed out.

Banderolls. The Romans had the *Cantabra*, ensigns of divers stuffs, used under the successors of Constantine, resembling our *Camp-colours*, which Grose says are the ancient *Banderolls;* the colours formerly given to every company.[s]

Sea-pennants occur in Froissart, iv. 163.

In rejoicing, flags were hung out at windows, as now in elections.[t] Church Banners had the Trinity, and religious subjects.[u]

Theatrical Flags. Our old playhouses announced the time of performance by exhibiting a flag on the roof.[x]

FLAIL. When corn was cut in the Gallic manner, only by cropping the ears, the flail was less liable to injure the product than the sledge, and therefore Whitaker thinks that it was introduced into Italy about the time of the Roman conquest of Britain.[y] It is the Anglo-Saxon *Therscol*. In a curious ancient MS. we have *a woman on her knees* threshing corn with a *flail*.[z]

FLAMBEAU. See TORCH.

FLASK. The *Flasca* of the Eastern Empire was a vessel for carrying water, appendant to the saddle; and the *Powder-flask* occurs in Leonard Phortius. In Du Cange, *Flasca* is a vessel of pottery or glass for preserving wine. The modern glass flasks, exceedingly thin, with tin mouths, and wrapped round with rushes, &c. are mentioned in the time of Lottichius as used by rich people.[a]

FLEAM. The *Phlebotomus* of Vegetius.[b]

FLESH-HOOKS. Of these see p. 142; and the figure in Plate, fig. 26, p. 296. It was the κρεαγρα and αππαγη of the Greeks, and *fascina* and *lupulus* of the Romans. An iron instrument found in a British barrow, use unknown, engraved by Sir R. C. Hoare (Tumuli, pl. xxxi. B.) was probably a flesh-hook.

FLINTS. Found in the tombs of the Northern Nations, because supposed to be efficacious in confining the dead to their habitations. Flint axes and weapons were used by the Celts and Britons. They were much valued for building by the Greeks, and the art of so using them, *hewn square*, was introduced here by the Jews.[c]

FLINT AND STEEL. This method of extracting fire, and the use of matches, dried leaves, &c. is mentioned by Virgil and Pliny. In the Middle Ages at least an iron *stylus* was used instead of a steel, and the Anglo-Saxons called the flint *fyr-stan*, and a stone with a vein was chosen as now.[d]

FLOCKS FOR BEDDING. A Gaulish invention, adopted by the Romans, prepared in the Middle Ages in a place called *Flocaria*.[e]

FLOWERS, ARTIFICIAL. Cut in the Classical Ages in metal, wood, wax, or stone, and we hear of red roses, materials not specified, around an image, and leaves painted or engraved; some also made of silver gilt.[f] The earliest artificial flowers known to me are those of the paper garlands in churches (See PAPER GARLANDS, p. 309), and those of the Italian nuns in the 17th century, precisely the modern.

FLOWER-POTS, of earthen ware, as now.[g] A Roman one was represented

[r] Du Cange limits it to knights bachelors or esquires with many vassals, and adds to the bearing any sacred image or other effigy.

[s] Grose, Milit. Antiq. ii. 51 seq.

[t] M. Paris, 140. Nich. Progr. i. 7, &c.

[u] Collins, tit. Shrewsbury. [x] Nares, *v*. Flag.

[y] Manchest. i. 985. Du Cange, *v*. Flagellum, Triturari. [z] Brit. Monachism, 351.

[a] Rigalt. Gloss. 18, 202. Du Cange. Beckm. ii. 126. [b] Du Cange, *v*. Sagitta. [c] Plin. xxxv. 14. Gough's Brit. Topogr. ii. 114. Douce, ii. 225. [d] Virg. Georg. i. 135. Plin. xxxvi. 19. Lye. Du Cange, *v*. Sol, Ignifer Terminus, Lapis ignitus. [e] Plin. Mart. Apoph. clix. Du Cange. [f] Du Cange, *v*. Folhagium, Foliacea.

[g] Plut. de tardit. pœn. and in Alcibiades.

on an altar, is engraved in Hunter's S Yorkshire, i. p. 3.

FLY-FLAPPERS. An Indian one, made of a horse's tail, and an ivory handle adorned with gems, is carried on the sculptures of Persepolis, together with a parasol, by the principal personage. In the Classical and Middle Ages these instruments were used to keep off flies from the sick and dying, and sometimes were made of palm-leaves, sometimes gilt (see FANS, p. 304), with which they are mostly synonimous, but not always so, for Martial mentions a concubine fanning her keeper with a green fan, and a boy at the same time driving off flies with a myrtle rod.[h]

FOOT-STOOL. An appendage, by which ancient sculptors pointed out persons of rank. It appears under our Anglo-Saxon Kings and Bishops.[i]

FORKS. One with a stag's foot at the end, of silver, from a ruin on the *Via Appia*, is engraved by C. Caylus as a classical antique, but as none have been found at Herculaneum, the appropriation to that æra is not admitted. They are said to have been in use at Constanstantinople in the 11th century, and according to Heylyn and others were brought from China to Italy, where in Coryatt's time some were of silver, most of iron and steel, but used only by gentlemen. They are mentioned in a charter of Ferdinand I. King of Spain, anno 1101, and in the ward-robe accounts of Edward I. we find "a pair of knives with sheath of silver enamelled, and a fork of chrystal." In Italy the use is declared in 1330. They were introduced here, as said, in the 17th century. One of silver, dated 1610, shuts up, and has at the end a statue, which draws out a tooth-pick. Iron forks for agriculture occur in Cato, and wooden ones in Du Cange.[k]

FORMS. With cushions and coverings, and curtains or tapestry behind the back, mortised in the ground for the dinner table.[l]

FOX-TRAPS. Only nets and gins occur.[m]

FRACTARIA. Roman pickaxes of uncommon bulk.[n]

FRONTAL. Part of horse harness, used by the Eastern kings.[o]

FRUIT, ARTIFICIAL. Made of wax, honey, ivory, marble, pottery, pastry, glass, wood, &c.; common presents in the Saturnalia. Diogenes Laertius[p] says that Ptolemy laid such a supper before Sphærus, the philosopher. In Italy, tables were still laid out for show in this form at the end of the 17th century.

FRYING-PAN. Frying with oil and flour occurs in the Bible. There were frying-pans of various kinds. Those found at Pompeii are round or oval, like the modern; but have a lip near the bottom, for pouring off the grease. The pan, Roman of bronze, Anglo-Saxon of iron, is the *Frixorium* of Apicius.[q] One found at Pompeii with spherical cavities as if for cooking eggs, others round or oval like the modern, but have a lip near the bottom for pouring off the grease.[r]

FUMING-PAN. A silver pan for spreading scents of perfumes.[s]

FUNNELS. The επιχυσις του χαλκιου, *brass funnel* of Aristophanes. The bowl of one found at Pompeii is shaped like a whipping-top, with a tube at the end. The Roman *infundibulum* for pouring oil into lamps was of the form of a boat; and one resembling that at Herculaneum is engraved at Bonanni.

[h] Enc. Jerom, Ep. 27. c. 13. Angl. Sacr. ii. 381. Du Cange, *v.* Flabellum, Ventaculum. Mart. iii. 81.

[i] Winckelm. Monum. Ined. n. 71. Strutt's Dresses, pl. xvi. xvii.

[k] Cayl. Rec. iii. pl. 84. n. 5. Du Cange, *v.* Tenaces forcipes. Lib. Garder. pref. lxviii. King's Art of Cookery, Lett. 3. Coriatt's Crudities, 90, 91. Obs. sur l'Ital. i. 312. Archæol. xv. pl. xlviii. Re Rust. c. xi. Du Cange, iii. col. 1532.

[l] Du Cange, *v.* Banca, Bancus, Forma, Retrodorsale. Strutt's Horda, ii. 64.

[m] Gentlem. Recreat. p. i. p. 106.

[n] Pennant's Whiteford, 122.

[o] Plin. xxxvii. 42.

[p] Hist. Aug. ii. 204. Berm. Petron. i. 499. Martial. Diog. Laert. 548, &c. ed. H. Stephens, 1549.

[q] Levit. vii. 12. Du Cange. Juven. L. iv. S. 10. l. 64. Dugd. Monast. Eccl. Cath. iii. 136. M. Par. 74.

[r] Pompeii. ii. 106, 304. cuts.

[s] Gage's Hengrave, 129, 195.

Ælian mentions one, but does not decide the form.[x]

FURNACE. Anciently a *leaden* (what we call) copper.[y]

FURNITURE. Walnut was a common wood for furniture in England, as now in France and Switzerland, till superseded by mahogany. That in constant use appears to have been moved from house to house with the family.[z] Standing house was a term used to denote that where it was permanent.

GAG. The *Glomo* of Du Cange; a round instrument to keep the mouth open.

GALBEI. See CALBEI, p. 276.

GALLOWS. The Roman *Furca* took the form of our gallows when Constantine abolished crucifixion. The single, double, or treble frame, denoted in France the rank of the territorial seigneur, whether gentleman, knight, or baron. The ancient gallows near London had hooks for eviscerating, quartering, &c. the bodies of criminals. Strutt has engraved the ancient gallows. In the 15th century the top, like the beam of a pair of scales, was made to move up and down. At one end hung a halter, at the other a large weight. The halter was drawn down, and being put round the criminal's neck, the weight at the other end lifted him from the ground. The triangular gallows occurs at least in Elizabeth's reign. Coryatt saw abroad a stone gallows, i. e. two pillars, on which was placed a cross-beam of wood. Bourgoanne saw an ancient one in Spain, ornamented towards the middle with a large knife.[a]

GALLYFOIST. A long barge with many oars.[b]

GARLANDS. 1. Artificial garlands, at first made of horn, began in Egypt; but afterwards, in all ages, we find them of metal, feathers, paper, of laurel (the chief ornaments of our Anglo-Saxon kings), as coronets, insignia of rank; of flowers, presents of girls to lovers, as rewards of good dancers, as nuptial crowns, as put on the heads of deceased virgins, &c.[c]—2. As pitched ropes for cressets, made of pitch, tallow, linseed-oil, resin and turpentine melted together, with match dipped in them.[d]

GARDEN-HOUSE. This was a summer-house, a place of clandestine meeting. In "Londina Illustrata" is a print of Sir Paul Pindar's garden-house, now in Half-moon-alley, Bishopsgate-street. The citizens, continues Nares, used to provide their wives gardens near the city, planting and grafting in them to keep them from idleness. Whitaker (Richmondshire, 113) says: "To compensate, however, for the darkness of his [the Abbot of Easby's] lodgings, he had a pleasant garden, open to the morning sun, with a beautiful *Solarium*, highly adorned with Gothic groinings at the North-east angle."

GIMBLET. The invention of Dædulus. The Roman had a wooden scabbard.[e]

GIRTHS OF HARNESS. Of classical antiquity.[f]

GLASSES FOR PLANTS. Mentioned by Martial,[g] (to cover images, &c.)—Ovid says, "As if any one was to cover ivory statues, or white lilies, with clear glass.[h]

GOAD. Used by the Classical Ancients not only for urging cattle, but slaves. Hoveden reproaches Richard Bishop of Ely, temp. Richard I. with using goads upon his pages, sons of gentlemen. It is the Anglo-Saxon *Gad*.[i]

GO-CART. This appears upon a sarcophagus in Montfaucon. It runs upon four wheels, but only supports

[x] Mus. Kircher. cl. i. pl. 4. n. 10. Æl. Var. Hist. L. ii. c. xli. p. 78.
[y] Dugd. Monast. i. 123.
[z] Dec. Script. 2635. l. 41. Sylv. Sketches, 372.
[a] Godwin, Rom. Hist. Anthol. 192. Cotgrave, *v.* Gibert. M. Par. 518. Strutt's Horda, i. pl. 17; ii, 71. pl. 6. f. 22. Douce, i. 229. Coryatt, i. 11. Bourgoanne, Trav. iii. 176.
[b] Nares.
[c] Pintian. in Plin. xxi. 2. Strutt's Horda, ii. 56. Dresses, ii. 169, 236. Sports, xx. Du Cange, *v.* Crinile. Tertull. p. 126. Ed. Rigalt. Antiq. vulgar. 39.
[d] Crusoe's Art. Milit. p. 150.
[e] Plin. vii. 56; xvi. 43.
[f] Bereng. i. 269.
[g] L. 8. Ep. 68.
[h] Ut Eburnea, &c. Metam, L. v. fab. 7—9.
[i] Enc. Lye, &c.

the child's hands, who pushes it before him.[k] *See the Plate, p. 293.*

Goddard. A kind of cup, or goblet, with or without a cover.[l]

Gold-chains. Included under Necklace, p. 338.

Gouges (semicircular chisels) have been found in Ireland.[m]

Grace-cup. The classical cup (*αγαθου δαιμονος*) handed round at the end of the meal.[n] See Cup, p. 298.

Grapples. First used by Duillius, to prevent the escape of the Carthaginians; fixed to cords and shot from an engine; frequently mentioned by Froissart.[o]

Grate. Formerly called "a cradell of iron for burning seacole." In 1582, a *grate*-maker signified a basket maker.[p]

Grayl. A broad, open dish, somewhat like a terrine, or tureen. The Saint Graal was supposed to have been the vessel out of which our Saviour ate the Paschal lamb at the Last Supper.[q]

Griddle. An iron plate upon which bread was baked.[r]

Gridiron. The *ανθρακιον, εσχαριον*, of the Greeks, is plainly, in the description of Pollux, a stove with a grate at top. An iron gridiron has been found at Herculaneum; one with blackened bars at Pompeii; but some were also of silver; and the craticule of Martial, appears to have been crooked. It is the Anglo-Saxon *Bœcering*, and mentioned by Rymer and Du Cange.[s]

Grindstone. Pliny says, that false gems were detected by the grinding wheel on which gems were polished.

Groma. A pole, or measure, fixed upon a turnstile, which pointed out the direction of the ways in a camp.[t]

Halter. Horses on the Trajan column have cords or thongs fastened round the neck, and the Moors used cords for bridles. They are the Anglo-Saxon *cæbestr* and *gecafhod*, and occur in Du Cange. Putting a halter round the neck being a mark of contrition, it was as such assumed by petitioners and dying persons. Heliogabalus prepared a halter of silk, scarlet and purple, to hang himself; and this is the earliest instance known to me of a *silk* halter, such as is used in the execution of noblemen. That in which Lord Stourton was hanged for murder was suspended and exhibited in Salisbury Cathedral for many years.[u]

Halteres. See Alteres, p. 258.

Hammer. Pliny ascribes the invention to Cynira, son of Agriope. Upon Etruscan monuments it has a very long handle, and the head swelled on both sides, like the *bipennis* or double axe. The carpenter's hammer, as given in Montfaucon, is square-headed, the handle ending in a point, like the iron plough-hammers. Sir R. C. Hoare has engraved a British hammer, found in a barrow, made seemingly of the butt end of a stag's horn, cut off and perforated. The Anglo-Saxons and our ancestors had the small hammer. Wooden hammers were used by the Tartars in the 13th century, and by the monks to command attention, as now by auctioneers, freemasons, &c.[x]

Hammock. The sailors in the classical æras slept upon the benches, the *trierarchus* or captain lying upon a *stragula* under a tent in the poop. For this reason of sleeping hard, says Montfaucon, Alcibiades was accused of effeminacy for having a *swinging bed* or *hammock*, such as is now used. A hammock, suspended upon wheels, occurs as a carriage among the Anglo-

[k] Suppl. v. 5. b. 5. c. 3. [l] Nares. [m] Gough's Camd. iii. pl. 38. f. 5, 8. Archæolog. v. pl. 8, 17. C. Caylus, i. 61, 2, has engraved one of bronze from Peru. [n] Plin. xxviii. 2. [o] Aur. Vict. c. 38. Front. in ii. 3. Q. Curt. iv. 3.

[p] Gage's Hengrave, 23. Brand's Newcastle, i. 362. [q] Nares. [r] Sir R. C. Hoare's Giraldus, i. 293. [s] Petron. i. 158, 358. Mart. Apoph. ccxxi. calls it "curva craticula." Rym. ii. 262. Du Cange, *v.* Assatures, Greil, &c.

[t] Hygin. de Castr. Rom. 56. Saumaise is mistaken in his definition of it.

[u] Bereng. Horsemansh. i. 39. Du Cange, *v.* Capister, Capistrum. Sir R. C. Hoare's Mod. Wilts, 155. Hoved. anno 1183, et al. Lamprid. in Heliogabalo. [x] Plin. vii. 56. Enc. Montf. iii. p. 2. b. 5. c. 1. Lye, *v.* Hand-hamer. M. Paris, 183. Du Cange, *v.* Tabula. Hoare's Anc. Wilts, i. 68.

Saxons.[y] *See it represented in Plate, p. 263.*

HAMPER. A basket, &c. as now.[z]

HAND-BARROW. Precisely the same as now, used by masons in the 15th century.[a]

HAND-BELL. Used by the Roman night patroles; also Anglo-Saxon.[b]

HAND-BILLS. The Classical Ancients had white walls on purpose for inscriptions in red chalk, like our hand-bills, of which the gates of Pompeii show instances. Plutarch mentions expedients similar to our hand-bills used by tradesmen for custom. Houses were let by a writing over the door; the "*inscripsi illico ædes*" of Terence. Auctioneering bills run thus, "*Villa bona beneque edificata*" [to be sold, a good and well-built house]; and "*Julius Proculus will have an auction of his superfluous goods to pay his debts.*" But then, as afterwards, the crier was the chief advertiser; and we hear of mayors keeping criers, and a common horn or trumpet used. Ben Jonson somewhere says, that he will have the titles of his works affixed to the walls, or stuck upon a cleft stick. The Sheriff of London had two posts before his door, upon which he exhibited public edicts, &c. St. Paul's church was however the grand place for sticking bills. If a thing was lost, the finder wrote his address below. Bills for plays, &c. were stuck upon posts, market-places, &c.[c]

HAND-CUFFS. The *Manicæ* of Horace and Virgil (whatever was the construction), opposed to the *compedes*, or fetters for the legs. They are also the Anglo-Saxon *handcopse*, mentioned by Eddius and Du Cange in the 13th and 14th centuries.[d]

HAND-IVORY *(for scratching the back).* Now sold by turners; and mentioned by Martial as of similar form and use.[e]

HANDLES. Those of parts of animals among the Classical Ancients are uncommonly elegant. The handle of a dagger found in a British barrow was formed into rich Vandyke and zig-zag patterns, by thousands of gold rivets and studs smaller than the smallest pin.[f]

HANDKERCHIEF. Certainly not in use among the Greeks; and seemingly mentioned by Arnobius under the word *Muccinium.* The most ancient text, however, in which handkerchiefs are expressly mentioned, is in the Gloss upon the Basilica, where they are described as long cloths, called also *oraria,* used and worn by senators, *ad emungendum et exspuendum;* but this use grew out of the convenience of the Orarium, it being merely used at first to wave for applause in the public shows. I should think it the *Swat-clath* of the Anglo-Saxons; for one called *Mappula,* and *Manipulus,* was then worn on the the left side to wipe the nose; and in the Middle Age one was carried in the hand during summer, on account of perspiration. The reader may further consult the several meanings of *Facistergium, Facistergula, Oralis,* and *Orarium,* in Du Cange. The Benedictines wore it hung from the girdle. Othello's was worked and spotted with strawberries. Those of Queen Elizabeth were of party-coloured silk, or cambrick edged with gold lace. The magical properties connected with them occur in Apuleius.[g]

HANGINGS. The Asiatick origin is proved by the Bible; and the fashion was introduced into Rome, some time about the year 130 B.C.; according to Pliny, from the East; but anlæa is a Greek word, and applied to a theatrical curtain by Pollux.[h] Hangings of pur-

[y] Casaub. in Theophrast. 338. Montfauc. iv. p. 2. b. 4. c. 3. Strutt's Horda, i. 45. pl. 9. f. 2.

[z] Du Cange, *v.* Hanaperium.

[a] Notices des MSS. Bibl. Nation. &c. t. vi. pl. iii. f. 1.

[b] Montf. iii. p. i. b. 3. c. 5. Lye, *v.* Handbell.

[c] Plut. de curios. Cic. Off. iii. 55. Ter. Heaut. a. i. sc. 1. Petron. i. 188. Ed. Nodot. Plut. an vitium, &c. Apul. Metam. viii. 181. Ed. Bip. Du Cange, v. Incrallum. Dec. Scriptor. 2005, 2144. Douce on Shakesp. i. 162, 163. Archæolog. xix.

[d] Lye. Edd. Vit. Wilfrid. c. xxxvii. Du Cange, *v.* Gresillon, Grillio.

[e] Apoph. lxxxiii.

[f] Hoare's Anc. Wilts, i. 204.

[g] Winckelm. art. iv. 5. Arnob. L. 2. 59. Enc. Du Cange, in loc. cit. and *v.* Manuariolum, Semicinctium. Apul. de Mag. ii. 57. seq. Ed. Bip. Lye. Nich. Progr. ii. 75.

[h] iv. 19. Bævardus, Varior. l. v. c. 2. Pintian. in Plin. 405.

ple embroidered with gold and gems, as well as Attalic hangings, were suspended in royal palaces and great houses. See p. 145, and TAPESTRY, ch. X.

HARNESS. An invention ascribed to Erichthon or Erectheus, King of Athens, three or four hundred years before Christ. The ancients always harnessed their horses abreast, never lengthways. Oxen they commonly fastened by the neck.[i] White harness was much in vogue in the Middle Ages.[k]

HARPOON. Anciently of iron, six feet long, and when a whale was killed, was sometimes put upon the beam of the great hall of a castle.[l]

HARROWS. As now.[m]

HATCHETS. The axe or hatchet was at first a weapon of war, and used, having two sharp edges, like a tomahawk, by the Scythians, Franks, &c. The Roman soldiers seem to have applied it only to cutting down wood. Barthelemy has engraved two very fine Roman hatchets. They have a head of a ram, or other animal, at the end, and the edge of one seems to be formed of a piece let in. A British axe of stone found in a barrow is engraved by Sir R. C. Hoare. Some of our ancient rustick axes were of the classical form. In 1430 hatchets occur in war. Butchers carried very sharp heavy hatchets with long handles.[n] *See the Figures in Plate, p. 296.*

HEARSE. Hearses erected in the Church were anciently common, and, according to Du Cange, the term signified a candlestick, furnished with different lights, and erected at the head of a cenotaph. We are told, that about the time of Edward III. began the use of hearses, composed all of wax candles, called *castra doloris*. As to hearses over the grave, for a continuance, and with lights, they occur long before and after. In the "Vetusta Monumenta," we have a fine representation of one of these hearses. It is made like a rich shrine with innumerable candles, like pinnacles, and small flags between. The magnificent one of Mary Queen of Scots was a large frame 20 feet square, covered with black velvet, richly set with escocheons and pennons of arms; at the corners, church banners. In the hearse, above the corpse and the cloth of gold, was a personage "like the king in habite roiall and lords within the herse." As to *moveable* hearses, Collins notes, that the body was carried in a chariot; Mr. Smyth in a horse-litter; and so late as the time of Charles II. at the burial of a peer, the body was borne on men's shoulders from the house to the grave.[o]

HEARTH-RUG. See CARPET, p. 279.

HEDGES. Quickset hedges formerly, as now, divided the fields of Attica; and Varro mentions the live and dead hedge, the ditch and high bank (chiefly against the road and rivers) and amongst the materials the *spina* or thorn is specified. In the Middle Age we have the *contesta*, fences or pales mixed, and yokes with twigs; and in the Postils of Erasmus Sarcerius is a woodcut of a row of pales or posts, connected only at top by a chain of twigs. The *hethering* or binding of stronger twigs at the top of a dead hedge is also very ancient, and was called a *Retorta*. Eddius mentions the dry hedge; and the materials of old hedges were sold through scarcity, I

[i] A sarcophagus of the Villa Borghese (Wincklem.. Mon. n. 43.) explains the manner in which the ancients harnessed their horses. The pole was terminated by a yoke called *Ζευγλαι*, applied to the horse's neck, by two concave arms, called *Αχροηνισκαι*, from resembling a goose's neck. The pole ended in a bowl or round ornament called by Homer *ομφαλος*. In Berenger's Horsemanship (i. pl. 9.) is a disquisition by Governor Pownall on the subject, not intelligible by words.

[k] Hist. Troubad. 352. [l] Du Cange, *v.* Arpo, Harpo. [m] Strutt's Horda, i. 33; ii. 77.

[n] Hom. Il. N. 612. Il. O. 711. Sidon. Ep. iv. Procop. &c. Enc. Barthelem. Trav. Ital. 51. Du Cange, *v.* Hachia. Froiss. iv. 99. Hoare's Anc. Wilts, p. 76. Tumuli, pl. v.

[o] Hearne's Antiq. Disc. ii. 11. Du Cange, *v.* Hersia. Hoved. and Brompt. anno 1191. Willis's Cathedr. iii. 491. Vetust. Monum. vol. iv. pl. xviii. Archæolog. i. 351. Collins, tit. Derby, v. 375. Ed. 1756. Antiq. Repert. ii. 102.

presume, of firing. England was noted for being a country full of hedges. A hedge in front of an army was thought a protection from attack.[p]

Hexaphorus. A funeral-bed of the Romans, resembling a couch, with small backs furnished with girths, covered by a mattress. In some bas-reliefs, the upper feet are higher than the lower; so that the corpse lay upon an inclined plane.[q] See Sedan-chair.

Hinge. The hinges of the Classical Ancients were fixed in the threshholds, so that they could open doors without or within. They were pivots made of iron, bronze, and various materials, chiefly of iron, but mostly of elm, and many have been found at Herculaneum. Swinburne mentions the brass hinges and lock of a trunk, found at Stabia.[r] A box with a common hinge appears on the Hamilton vases. Hinges have been found in the sites of British towns.[s] On the hinge of the Church-door of Mountnessing, Essex, is a remarkable inscription, *Jesus Nazarenus rex noster*, &c.[t]

Hod *(Bricklayer's)*. Mentioned in the 14th century at least. It was a flat board at the end of a pole, like a baker's peel.[u]

Holsters. Ancient holsters are somewhat rounder and more conspicuous than the modern.[x]

Holy-water Sprinkle. A brush with an ivory handle.[y] See Aspergillum, p. 260.

Hone. Pliny[z] says, of Cretan transmarine whetstones, that they would not sharpen the edge of a sickle without oil. An ancient hone found in Yorkshire was a blue grey, three inches long, nearly one broad, and the eighth of an inch thick.[a] This account corresponds with one found in a barrow by Sir R. C. Hoare.[b]

Hook. The hooked pole for pulling down dead branches from trees is ancient. See Fishing, p. 306, for fishing-hooks. They were called *crooks*.[c]

Hook and Eye. Ancient, and used as now.[d]

Hoops. 1. Hoops are visibly marked on the casks represented on the pretended Antonine column. Iron hoops occur in the 13th century, and are, I believe, of classical antiquity.—2. a wooden quart pot, made of staves and hoops.[e]

Hop-harlot. A coarse coverlet.[f]

Horn (*Utensils of*). Pliny mentions 1. horn in plates for lanterns, an invention erroneously ascribed to Alfred, possibly because he brought them from Italy; 2. dyed horn, covered with a coloured plaister and paintings, called *Cerostrota*, made of them, which Bergier thought to be a kind of Mosaick, but Salmasius a painting made by the help of wax; 3. cows horns for paste (like those of modern shoemakers) used for holding oil, at the baths; 4. pieces of *tessellæ* of horn, painted of various colours, and inserted in wood; 5. bee-hives; 6. boxes for medicines, in later times leaden ones; 7. horn windows, if Tertullian means this by *corneum specular;* 8. *cornu*, or inkhorn; 9. *horns for drenching cattle*, mentioned by Gregory, in the life of Benedict, as part of the apparatus of a horse-doctor; and *in this sense* Du Cange says is the following verse used in the "Carmen de Curiâ Romanâ V."

"Fœmina si qua suo quæsivit cornua sponso."

10. the horn worn about the neck by horsemen; 11. the *gaucha's*, or sentinel's horn, in castles, towns, &c.; 12. the *incrallum*, or cryer's horn; 13. the

[p] Chateaubriand, i. 246. Script. Re Rust. i. 15. Du Cange. Erasm. Sarcer. f. 89, 12mo, 1561. Eddius Vit. Wilfr. ch. lxiv. Berkeley MSS. Antiq. Repert. i. 229. Froiss. vi. 208.

[q] There are many prints of it in the Roma Soterranea of Bosius.

[r] Swinb. i. 83.

[s] Hoare's Anc. Wilts, i. 85. Vitruv. x. 6. Plin. xvi. 40. Kirke, pl. i.

[t] Gough's Camden.

[u] Du Cange, *v.* Oda. Notices des MSS. &c. vi. pl. 3. f. 1.

[x] Grose, i. 108, and pl.

[y] Dugd. Monast. Eccl. Cath. iii. 310, &c.

[z] xviii. 28.

[a] Whitak. Manchest, i. 288.

[b] Anc. Wilts, i. 182.

[c] Du Cange, *v.* Crochetum. Browne's Brit. Pastor, b. i. s. 5.

[d] Du Cange, *v.* Crochetum, Croquetum.

[e] Montf. iv. p. 2. b. 1. c. 7. Du Cange, *v.* Ferrare, Tonellos. Nares, *v.* Hoop.

[f] Nares.

scyphus, or cup, of this material, in which the sacramental wine was carried. The Britons had various utensils and ornaments of horn, as beads, &c. and three kinds of horns, all said to be made of buffalo's horn: i. that out of which the king drank; ii. that by which he summoned his retinue; iii. the horn of his chief huntsman.[g] See DRINKING-HORN, p. 301.

HOROLOGE. We have no distinct ideas, says Beckman, of the horologe of the Middle Ages. Some writers say, that it not only pointed out the hours by an index, but also emitted a sound, like a kind of larum, to call up the monks. From the unequal hours then in use they required different regulations.[h]

HORSE (*wooden*). See VAULTING-HORSE.

HORSE-BLOCKS. The modern is the *Anabathra*, invented by Gracchus, a term taken from the steps to the *pulpitum* in the theatre. In the second series of the Pompeiana[i] is a woodcut of one of these representing on one side a square of flat stones, and on the opposite side a flight of three low steps between the two, a passage obstructed by a cone, the meaning of which was evidently founded upon the modern principle of guard-stones, for the cone and steps are close to the wall of a house. Berenger says, that they were formed either of stone or wood; Beckman, that they were common in after ages. The Classical Antients, however, for want of stirrups, mounted their horses variously; 1. by grooms, who lifted them on; 2. by short ladders; 3. by vaulting; 4. by their horses being taught to kneel; 5. by these horse-blocks, *i. e.* piles of stones erected on the high-road. Soldiers had a projecting crook in their spears, into which they put one foot. Athenæus mentions women in the service of queens from whose backs their mistresses stepped into carriages, &c.[k]

HORSE-COLLARS. Ancient. Upon the Trajan column they are oval links of chains; elsewhere flat thongs; but there are no traces. They were fastened to the pole.[l]

HORSE-SHOES. An iron horse-shoe is mentioned by Appian; so that the conclusion from Xenophon's recommendation for hardening the hoof, that the Ancients did not shoe beasts of burden, is too rash. Beckman says, that shoes (*carbatinæ*) made of raw hides, as Aristotle and Pliny attest, were put upon camels in the time of war and during long journies. When the hoofs of cattle, particularly oxen, had sustained any hurt, they were furnished with shoes made of hemp, rushes, broom, &c. woven. Such shoes were in particular given to mules used in riding. The gold or silver shoes of Nero's mules, had, probably, the upper part only formed of those precious metals, or perhaps they were plated out of thin slips. Arrian reckons soles, or shoes, among the riding-furniture of an ass. Xenophon relates, that many Asiatics used socks to prevent their horses sinking in the sands. Catullus speaks of the shoe of iron, iron-wire, or plate-iron. The shoes of the Roman cattle were ill-fastened, and not used but in long journies, miry places, and particular occasions. Winckelman has published a gem with one man holding up the foot of a horse, and another shoeing it. Horses were not shod in war, nor the shoes nailed on, nor the practice common. Methods were employed to harden the hoof. Paving the roads and streets seems to have introduced the custom. The Greek word *selinaia* (a horse-shoe) first occurs in the 9th century; and then it was only used in the time of frost, and especial occasions. In the horse-shoes found in

[g] Plin. ix. 16, 37; xxi. 18. Spelm. Vit. Ælfred. 162. Bergier, Gr. Chem. ii. sect. 21. § 8. Salmat. in Solin. p. 231. Lubin. Juven. 161, 398. Tertull. p. 352, Ed. Rig. Du Cange, *v.* Cornu, Cropriæ, &c. Sir R. C. Hoare's Girald. i. 215. Anc. Wilts, i. 162.

[h] Invent. i. 429, 430.

[i] p. 4.

[k] Plut. in Graccho. Enc. Bereng. Horsemansh. i. 42, 64. Athenæus, L. vi. Beckm. Invent. i. 114, 122.

[l] Bereng. Horsemansh. i. 283. Montfauc. iv. p. p. 2. b. 1. c. 8.

German barrows, the shoes project, not downwards, but upwards. Some of this is questionable; for at Colney, in Norfolk, were found Roman urns, and a horse-shoe of uncommon form, round and broad in front, narrowing very much backward, and having its extreme ends almost brought close behind, and rather pointing inwards, *with the nail-holes still perfect*. Sir R. C. Hoare found the half of two horse-shoes in a British barrow. Du Cange and Carew mention the custom of shoeing only the fore-feet. M. Paris speaks of horses both shod and unshod, and is angry with an archbishop who demanded shoes for unshod horses. In expeditions, they were prepared by ship-loads, for the army horses were shod. La Brocquiere describes the Oriental shoe as very light, rather lengthened towards the heel, and thinner there than at the toe. They were not turned up, and had but four nail-holes, two upon each side. The nails were square, with a thick and heavy head. The shoes, as being thin, were made to fit the hoof cold.[m]

Host. Du Cange mentions a stamped iron, upon which the host was baked; and *Lancea*, a knife, by which the host was separated from the bread. A piece of board was sometimes especially reserved for this purpose.[n]

Hot-beds. Of mere dung, &c. were known to the Romans. Tanners' bark was first used by the Dutch, from whom the English borrowed it, about 1688.[o]

Hot-houses. 1. Originally signified bagnios, from the hot baths there used. Hot-houses heated by stoves first occur 1685.[p] 2. Those for Orange-trees was a mark of royal magnificence in the beginning of the 17th century. Otto de Munchausen probably first built them for pines at the commencement of the 18th century.[q]

Hour-glass. In Christie's Greek Vases,[r] (Pl. V.) one is engraved from a Scarabæus of Sardonyx in the Townley lection. It is exactly like the modern. The first mention of it occurs in a Greek Tragedian named Bato. On a bas-relief of the Mattei palace, of the marriage of Thetis and Peleus, Morpheus holds an hour-glass, and from Athenæus it appears, that persons when going out carried it about them as we do watches. In a wood-cut, in Hawkins's Musick, the frame is more solid, and the glass probably slipped in and out. There is another cut of one in Boissard,[s] held by Death, precisely of the modern form. Preaching by the hour-glass was, it is said, put an end to by the Puritans,[t] but it is denied.

Housing. The case of a shield, made of very white gimple or gauze. It was put over shields, which had the blazon in tournaments, that being torn away in the combat, it might shew the race of the party with greater effect.[u]

Hum-glasses. Small glasses used for drinking *hum*, supposed, by Mr. Gifford to be a mixture of ale, or beer, and spices.

Hunting-pot. An ancient hunting-pot of bell metal is engraved in the "Archæologia." It is of the form of old iron pots, has three feet, handles, and is ornamented with the symbols of the Evangelists, various animals and devices relating to the chase, besides an inscription in old French.[x]

Hurdles. Roman, made of twigs, &c. In the Middle Ages used for inclosing parks, &c. as now; and also made of strong pieces; used also in sheep-folds, fixed with stakes, and made a kind of temporary fortification in war; hung from the walls in sieges, to prevent damage by the ram. Among

[m] Appian, Bell. Mithrid. Enc. Beckm. ii. 287. Xiphilin. Catull. xvii. 23. Suet. Vespas. 3. Bereng. Horsemansh. i. 235. Hoare's Anc. Wilts, i. 71. Archæolog. xiv. 4. Du Cange, *v.* Ferrum. Carew's Cornwall, 66, b. M. Par. 676. X. Script. 2692. Froiss. ii. 469. La Brocquiere, 134. [n] Du Cange, *v.* Oblatæ, Lancea, Whitaker's Richmondshire, p. 105.

[o] Cat. Re Rust. c. lxii. Beckm. Inv. i. 171, 172. [p] Evelyn's Miscell. 485. note.

[q] Beckm. i. 169, 170. Nares. [r] Pl. v. Athenæus, Deipn. l. v. 163.

[s] Frontispiece, pars iv. [t] Enc. Athenæus Deipnos. L. iv. p. 163. c. Hawk. Mus. ii. 133. Ross's View of all Religions, Sect. 12. p. 301.

[u] S. Palaye. [x] Archæolog. xiv. 278, pl. li.

the Germans, Romans, &c. certain criminals were drowned under a hurdle; among us, after 1282, according to Stow, a criminal was conveyed to execution, stretched upon his back upon a hurdle.[y] The sledge remains.

HUSTINGS. The Roman *Suggesta*, mentioned as courts in the Laws of Edward the Confessor.[z]

HUT. Huts, not tents, were anciently used by our officers and soldiers, because the modes of warfare chiefly consisted in sieges and standing camps. They were made of great trees, and their boughs, and the floors strewed with leaves, herbs, and flowers.[a]

HUTCH. One worked in front, oblong in form, and with two locks, is described in Du Cange.[b]

HYDROMETER. This instrument, which is founded upon the comparative specific gravity of fluids and solid bodies immersed in them, was probably invented by Archimedes, but the oldest mention of it occurs in the fifth century. It was entirely forgotten, and revived or invented anew (as says Beckman) at the end of the 16th century, chiefly, it is supposed, through the oldest German books on salt works. One of the first who endeavoured to adopt the hydrometer for determining the specific gravity and purity of metals, was Monconnys, and almost about the same period, Mayer and Boyle added a weighing scale for solid bodies. The form of the ancient hydrometer was a thin metallic cylinder, at the end of which was a cone. This through weight kept the instrument suspended perpendicularly in the water. Lengthwise upon the cylinder was drawn a line, divided by cross-lines into as many parts, as were equal to the weight of the instruments in *scripla*. The divisions were covered according to the weight of the fluid.[c]

HYDROSCOPE. A kind of water-clock, of precisely the same construction as the Hydrometer.[d]

HYPOCAUSTS. Subterraneous apartments in which a fire was made, the heat being communicated over the house by means of flues, upon the same principle as a hot house. Both specimens and descriptions are quite common. They were introduced in the time of Seneca.[e] In British towns, the fire-place or hypocaust is in the form of a cross.[f] See p. 140.

ICE-BAG. The "Saccus Nivarius" of Martial, Apoph. 104.

IMAGES. By this term is not implied statues, but figures of ancestors and emperors, of inferior character and materials. Except upon sepulchral urns, there are few Greek monuments of this kind. The Romans made a more ample use of them, as in the *Jus Imaginum* and other things mentioned in the school-books. Besides images or statues of famous writers, placed in libraries, and portraits at the head of their works, the Romans engraved the images of their friends upon their rings; the disciples of Epicurus even on their cups. The *Tutela Navis* was the image placed at the prow of a vessel. The Greeks and Romans offered, not only the images of themselves, but of others, in the temples of the gods. Claudius allowed those who had the *jus admissionum*, right of admission to his presence, only to carry his portrait in a ring; but Vespasian abolished this distinction. Under Tiberius it was a capital crime to wear such a ring in a privy, &c. Apuleius mentions images of the gods for private use, made of box or ebony. In the Middle Ages, the makers of images used to go to a priest, confess, do penance, make a vow of fasting, or prayer, or pilgrimage, and solicit the priest to pray for them, before they attempted to make an image.

[y] Virg. Georg. i. 95, 166. Du Cange, *v.* Bersa, Bersare, Cleda, Cleià, Falda, Hurdicium. Plaut. Pœn. v. 2, 65. Liv. i. 51. iv. 50. Tac. Germ. 12, 2. Du Cange, *v.* Vimicellum. [z] Flor. iv. ii. Jornand. regn. Succ. L. i. [a] Grose, Mil. Antiq. ii. 29. Tho. de Elmham, p. 42. Froiss. i. 52, 302. x. 155. Antiq. Repert. ii. 207.

[b] *v.* Hucha.

[c] Beckm. iii. 380—402. [d] Enc.

[e] Lysons's Woodchester, p. 8. et al.

[f] Hoare's Anc. Wilts, i. 104.

The makers carried them to the fairs for sale. Orders were also given to buy them from abroad; as from Jerusalem, where there was a particular place for selling them. They were bought to put into oratories. In a computus of 1555, we find 15*s.* paid for an image of St. Peter, which was brought from Dublin to Chester, and a painter (and his men perhaps) accompanied it, to paint it and put it up. They were very useful, for pilgrims made offerings to them. The Crucifix and the Virgin Mary were the most common, because while the power of other saints was limited, that of the former extended to all things, and the latter was able to attend to her own candle, which of course saved much trouble. We find an image of Christ in breeches. Church images were covered in Lent. There were Furniture images. We find one of an archer in an Anglo-Saxon bedroom. In the year 743 occur images made of dough or cloth, and carried through the fields; and in Ireland, on solemn days, they made bread in the form of a pig, which after it had been dried and reduced to powder, they mixed with the seed for sowing. The servants and horses appropriated to plough ate of this bread. Images of the emperors immediately after the inauguration were sent to different towns, received in procession, honoured, holidays kept, &c. Waxen images of persons, falcons, hawks, &c. of the weight of the subject, were sent, in cases of illness, to shrines.[g]

Ingots. See Lateres Aurei, &c., p. 324.

Ink-stand. (The μελανδοχος of Pollux)[h] of lead, horn, &c. found at Herculaneum. The ink of the ancients, made of various materials and colours, was viscid like paint, and had no vitriol in it. Inkstands found at Pompeii[i] are double cylinders with lids, supposed to contain both black and red ink. Another single is hexagonal with a ring to pass the finger through. In the twelfth century, and long after, the most usual form was a truncated cone inverted. Rich standishes often occur.[k]

Inlaying. Specimens occur in the Hamilton collection of this very ancient art.[l] Pliny mentions the various sorts of wood.[m]

Iron *(various of)*. C. Caylus has given an Etruscan Hercules of cast-iron. Plutarch observes, that *fibulæ*, and all small iron and steel wares, were attempered in oil, not in water, lest they should be too brittle, and observes, that when the iron was melted, and red-hot, they strewed the dust of marble upon it to cool it, and stop its too great fluidity. Strabo says, that the Britons bought it in chains of Phenician merchants; but the Anglo-Saxons worked the mines, and called the furnace *bloma*. Du Cange mentions the *characteratum ferrum*, iron marked with figures; *glufia*, a kind of cast-iron; *bitumitus*, iron girdles worn by saints; *caiba ferri*, an iron cage, like prison gates; iron bars *(barræ)*; chests, partly of wood and iron *(capis)*; the iron hoop *(circulus)*; iron fastened by melted lead, mentioned by Vitruvius (v. *Cnodax*, an iron buckle); *cugnus*, an iron wedge for cleaving wood; *gruffa*, the iron hook. Thus Du Cange. The Anglo-Saxon *ceorfingisen*, or marking iron, was known to the Classical Ancients. An iron crow was found in the hand of a skeleton at Pompeii; and most of the tools and uses of it are ancient. Anchors, and other marine utensils, are found in inland places, because it was formerly usual for iron-manufacturers to buy woods, and bring ore to the spot for working up. Anderson, alluding to this, observes, that the ore has been worked in England ever since the Roman æra, and that Bilboa is thought to have been the

[g] Mart. xiv. 186. Cic. de Fin. v. i. Ov. Trist. i. 5. Dion. Halicarn. &c. Enc. Apul. de Mag. ii. 67. State Trials, i. 25. ed. fol. Du Cange, *v.* Anthropoformitæ, Antiphonetum, Simulachrum. M. Par. 176. X. Script. 2136. Brit. Monach. Mason's Dublin, App. xxxii. Dugd. St. Paul's, 14, ed. Ellis.

[h] x. 14. [i] ii. 283, 285.

[k] Montf. iii. p. 2. b. 5. c. 6. Du Cange, *v.* Calamarcium. [l] Casc. 51.

[m] Plin. xvi. 43.

earliest place in Western Europe where it has been manufactured.[n]

IRONING. See p. 143.

ITINERARIES. It was commonly affirmed upon the authority of Luitprand that the Itinerary was made by order of Antoninus Pius; but that *Copyists* have loaded it with errors. Thus they; but there have been great disputes about the *authors* of Antonine's Itinerary. Vegetius notes that it was a necessary part of a general's *apparatus* to have a written account of the distance of the places, the quality of the rivers, roads, hills, &c. and to have them not only written, but painted. Of this kind, was the Map of the World, made by Agrippa, of which Pliny speaks; and the Peutinger tables, published by Marcus Velserus, written in the fifteenth year of Theodosius. Ambrose observes, that the soldier on his march did not take the road which pleased himself, or even the nearest way, but received his *route* from the general, where provision, lodging, &c. were provided for him. If he took another road, he lost his annona and billet. Nor do the Itineraries show the shortest ways, but the roads which lay fittest for business, especially for the Roman Magistrates, taking their progress through the cities and colonies for the administration of justice. [See STATIONS, Chapter X. on *Earth-works*.] The Iter of Ravennas, which he composed from a Greek map, disfigures the names of places. Thus he calls *Termolus* and *Artavia* Termo*nin* and *Mos*tavia.[o] 2. *Itinerary* in the Middle Ages, also signifies the book of prayers used by travellers, which commonly begun with the song of Zachary.[p]

IVORY was anciently used for the hilts and scabbards of swords, beds, curule chairs, lyres, statues, feet of tables, inlaying wood, knife-handles, models, false teeth, flutes, boxes, other furniture, and tablets or diptichs. These, when not covered with wax, chalk, or plaster, were written on by a pen or pencil. In general, when they had more than two leaves, they were called *Polyptichs*. It was a distinction of the Emperors, that all decrees of the Senate which concerned them should be written upon books of this kind. Plutarch mentions the mode by which Ivory was rendered pliant. Pollux says, that in the Forum were sold both Ivory [handled] and Horn [handled] knives, viz. *μαχαιρια ελεφαντινα και μηχαιρια κερατινα*. He adds from Theopompus swords with ivory hilts. From Strabo we find that the Britons traded with the Phenicians for ivory-boxes, and in British barrows have been found pins of it, and a curious ring or bracelet of ivory or bone, stained with red; also small pieces of it, with rivets of brass, supposed for the tips of bows; a long pin, neatly polished, and painted at the thinnest end, and bodkins of ivory of the modern form. In the Middle Ages, it was used for crosses, diptichs or writing tablets, and chests, some of which (perhaps only inlaid with it) were so large, that one could be scarcely carried by four men. Our ancestors supposed that ivory was formed of the bones of a whale.[q]

IVY-LEAF. One in the hands of figures on marbles is not always to be taken for a fan. Unless they are intended to imply the leaves upon which it was a common practice to write the names of beloved persons, the meaning is dubious.[r]

JACK. 1. Beckman calls it a new invention of the 16th century, when the smoke-jack also appears, but it

[n] Cayl. Rec. iii. 96. Plut. de princ. frig. Strutt's Horda, i. 6. Dec. Script. 1770. Du Cange, *v.* Ferraricia Fossa, et voc. cet. Pompeiana, 248. Berkeley MSS. Anderson's Commerce, i. 99, 337, ii. 522.

[o] Nicholson's Eng. Hist. Libr. i. 3. ed. 8vo. Ambr. Sermon, v. pr. 118. Du Cange, *v.* Itinerarium. Morant's Colchester, 16. Lysons's Brit. vi. cccxxi.

[p] Du Cange, ub. supr.

[q] Winckelm. Art. l. i. c. 2. Poll. Onomast. Montf. iii. p. 2. b. 5. c. 7. Plut. § An. Vitium, &c. Plin. xvi. 43. Juven. iv. S. xi. Sigon. Nom. Roman. 362. Fast. 303. Prop. L. ii. 3, 4. Tibull. El. 4. Mart. Apoph. 78, et al. Pollux, x. 23, 31. Strutt's Horda. i. 6. M. Paris. 316, 724. Du Cange, *v.* Deptivum. Nares. Hoare's Anc. Wilts, i. 40, 122, 124, 210.

[r] Enc.

occurs in 1444. Evelyn mentions the smoke-jack, which had been near a hundred years in his brother's kitchen chimney; and he adds, "I am told Mr. Smith of Mitcham's spits are turned by the water, which indeed runs through his house." In 1601 a Jack-maker occurs as an exclusive trade. It was anciently ornamented with puppets, from whence, perhaps, the name. 2. *Jack* also signified a man-servant, or leather pot; *Jill*, a maid-servant, or metal pot. 3. *Jack-o'-Lent*, the puppet, like Shrove-cocks thrown at in Lent. 4. *Jacks of the Clock-house*, the figures which struck the hours upon bells, like those formerly at Saint Dunstan's, Fleet-street; Carfax, Oxford, &c.[s]

JACOB'S STAFF. 1. A pilgrim's staff. 2. An astronomical instrument.[t]

JETS D'EAU. The classical ancients understood this art of throwing water into the air.[u]

JEWISH STAR-POTS. The contracts, written mostly in Hebrew alone, or in Hebrew and Latin, and called *stars* (a corruption of the Hebrew *Shetar)* were kept in a particular sort of pot, engraved in Tovey's Anglia Judaica.

KEEP-SAKE, occurs in Catullus. The custom of breaking a piece of money in two for this purpose is the Roman Symbolum. In the Middle Age, ladies presented nets of silk and their hair.[x]

KEYS. Κλειδες according to Pollux were derived from the joint of the shoulder, and they were denominated also by Lysias, *επιτροπεις*, and the smaller sort by Aristophanes, *κλειδια*. The first locks were of wood; and the first keys, simple crooks to raise a latch, or withdraw a bolt. Afterwards they became more complex, and were of a metallic construction, but very rarely with a long handle. False keys (*claves adulterinæ*) and *passe-partoutes*, which opened with locks, were known. Keys have been also found strung upon rings. Eustathius assigns the invention of keys to the Lacedemonians; but Pliny to Theodorus ef Samos. Ancient keys are mostly of bronze, and of infinite forms; but the most remarkable are those which have the shaft terminated on one side by the works, on the other by a ring. Some antiquaries have thought them the keys presented by husbands, on marriage, to wives, and resigned upon divorce or separation. The Egyptian keys of a circle and cross are still used by the Indians. In Stosch, a Love carries keys fastened together by a ring; and at Chatalet in Champagne have been excavated, "keys of copper and iron, *the smaller on rings*," and many of them like those now in use. Montfaucon mentions some which opened many locks; some for wearing on the finger; others, with not only a hole into which the broach of the lock entered, but also another broach, so that the broach of the lock must needs have been hollow, like a pipe, to receive the broach of the key. Among the Anglo-Saxons, we find a servant, keeper of the keys; the key (sometimes of silver) of the private scrinium, suspended to the girdle, of places where treasures were kept to the neck. Tradesmen wore bunches of them at their girdles. Hearne says, the figure of the key of the west door of the church was put down in the register, a thing frequently practised by the ancients at the delivery of the church keys to the *Ostiarii;* the officers formerly created with much ceremony, the bishops themselves delivering the keys, and the deacons the doors of the respective churches. They were even marked among the dates of some charters, to denote on what days moveable feasts fell, and were called *claves terminorum*. Keys, from their cold-

[s] Beckm. Inv. iii. 317. Evelyn Miscell. 690. Dugd. Monast. Eccl. Coll. 186. Brand's Newcastle, i. 362. Steevens on Shakespease.

[t] Nares. [u] Ovid. Manil. L. iv. v. 259.

[x] Nott's Catull. i. 40. Enc. Burney's Mus. ii. 281. See Hawkins's Mus. iii. 416, of Chinese and Tartar Keepsakes.

ness, were used to stop bleedings at the nose.[y] *See the Plate, p. 293.*

KISSING COMFITS. Sugar-plums perfumed to make the breath sweet. Nares gives the receipt.

KITCHEN-TOWEL. Ancient.[z]

KNAPSACK. The soldiers on the Trajan column carry a kind of wallet at the end of their spears; and the annotator on Hyginus says, that both Greeks and Romans tied the utensils, that they might be properly carried on their shoulders, between the arms. The square sack similar to the knapsack occurs in some ancient Sardinian soldiers; and Howell mentions it, as carried by soldiers, in his Letters.[a]

KNEADING-TROUGH. From one of its denominations (σκαφη) in Pollux, should appear to have been of a boat-form; but those of the μαγις or μακτρα are undefined, although he makes them synonymous with the σκαφη.[b] The process was called by the Greeks τρακταιζειν.

KNIFE. An Egyptian knife-found in the catacombs of Saccarah has a copper blade, of the sabre form, but more straight. Another knife-blade; is a slender oblong hatchet. The *Victimarii* used three kinds; one was the *Secespita*, like a poignard, which they thrust into the throat of the victim. The next was the *Culter excoriatorius* for skinning the victim, sharp, but rounded at top in the fourth of a circle. This was made of bronze; the sides of the handles of this knife were flat; and it had at its extremity, a hole which served for passing a cord through, that the *Victimarius* might more easily carry it at his girdle. The third for the dissection of the victim, called the *dolabra*, was stronger than the first, and hafted, like our cleavers. Many of these knives occur upon our imperial coins as symbols of pontifical dignity. Knives were of different constructions, according to their respective uses; as those for skinning, called by Pollux δοριδες, μαχαιριδες, κρεωδειρα; others for slaughtering, σφαγιδες; and the μαχαιρα, μαχαιρον, and μαχαιρις, and κωπις, are synonymous with swords, because, in the Greek, Roman, and Middle Age, they served both for military and culinary purposes. The *culter* had a hole at the top, that it might be suspended from the girdle. Homer says, that Priam and Agamemnon carried a knife or poignard on the side of the sword, but Winckelman could see none upon antique monuments. The knives had handles of bone or ivory, which handles often consisted of the heads of animals, lengthened on purpose. The blades are commonly triangular; but in Boissard, one with a blade narrow, like the modern carving knife, occurs, and a British knife found in a barrow has a similar narrow blade. The Romans had also hunting knives, crooked knives for prunning vines, wooden knives for instruction in carving, the dinner eating-knife, some with bone blades, like those used by children, and many others. The Roman Britons had large ones, and Whitaker mentions one very large with a handle of stag's horn. One has been found in a British barrow eleven inches long, and one and a quarter wide. The Anglo-Saxons had the *met-sæx*, or eating-knife, which they carried about with them, as did the Normans. They had also the *nægel-sæx*, for cutting nails; the *unguicularium* of Du Cange. Joinville mentions a long knife of war. We hear too of magical knives, the sweat issuing from the handle if there was any poison in the food; of knives enamelled and gilt, pendant in the manner of swords; of the *cultellinus*, or penknife, ornamented with silver,

[y] Eustath. Od. ix. Plin. vii. 56. Ov. Art. Am. iii. 643. Pollux. x. 4. Enc. Anquetil. Stosch, Cl. ii. 730. Montf. iii. p. 1. b. 3. c. 3. Eddius, C. lx. Malmsb. G. R. L. ii. c. 7. Gemetic. 622. X. Script. 968. Shakesp. 2 H. IV. a. i. sc. 4. Steev. on Shakesp. Lel. Itin. v. 153. Art de verifier les dates. Gent. Mag. 1819, p. 557.

[z] Described by Udalrik (Const. Clugn.) Du Cange, v. Manutergiolum.

[a] Hygin. de castr. Roman, 272. Cayl. Rec. iii. pl. 27. Howell's Lett. 152. The word does not occur in Sherwood's Dict. printed 1650, nor in the Milit. Dict. printed 1690.

&c.; the *cultelli Barbarini*, perhaps brought from Africa; the *cultelli feritorii*, for striking with, perhaps stillettoes; the *cultelli acuminata*, knives with a point, mentioned in the 13th century. The *sica falsarii*, a kind of knife or dagger, very slender. In a computus of 1350, we hear of two pair with a handle of cedar, garnished with rings, &c. of silver, gilt and enamelled with the arms of France; the other pair with handles of rich-grained wood, garnished and enamelled; knives covered with silk cases also appear. Of another kind, see FORKS, p. 308. La Brocquiere mentions knives *with their steels*. Those of the Dutch had horn sheaths. A meat-knife of Queen Elizabeth's, mentioned in Nichols's "Progresses," had a "handle of white bone, and a conceyte in it." Anderson says, that knives were only first made in England in 1563. They were formerly part of the accoutrements of a bride, and worn by European women at the girdle in the end of the 16th century.[c] Knives with two edges are not very usual, but such are mentioned in Sherwood's Dictionary, printed in 1650. *See various figures of Knives in Plate, p. 257.*

KNIFE-GRINDER'S WHEEL. La Chausse and Montfaucon have engraved one, (where Love is grinding his arrows,) worked as now by the foot, but the body is like that of a chaise, and the whole structure is exceedingly elegant.[d] *See the Plate, p.* 293.

KNOCKER. Mentioned by Plautus and Plutarch; in the Middle Age, a large ring, head, &c.[e]

[c] Clarke, v. 241, 502. Hom. Il. Γ. v. 252. v. 271. Juven. l. iv. s. xi. Boissard, pars vi. pl. 36. Archæol. xv. pl. xix. Beger. Thiroux. Montf. Lubin. in Juven. 437, 503. Plin. xii. 25. Apul. Met. ix. Mart. Apoph. xxi. Pollux, vi. 13, vii. 6, x. 23, 24. M. Par. 113. Whitak. Manchest. i. 68. Hoare's Anc. Wilts, i. 47. Gemeticens. 690. X. Script. 940. Lye. Joinville, i. 146. Malmsb. de G. R. L. iv. c. 2. Anders. Commerce, ii. 119. Archæol. xii. 215. Du Cange, *v* Anamelatus, Cultellinus, Falcio, Falsarius, Mazer, et voc. cit. La Brocquiere, 155. Howell's Lett. 59. Nares, *v.* Knife.

[d] Montf. i p. i. b. 3. c. 22.

[e] Menæchm. i. 8. 63. Plut. de Curios. Church doors. Antiq. Society's Account of Durham Cathedral, where a very large one is engraved.

LABARUM. The name, but not the thing, commences with Constantine. It is a standard, with a cross-piece, from which hung a piece of stuff. The Romans borrowed it from the Germans, Dacians, &c. and upon coins of Augustus, and the Emperors preceding Constantine, it refers to some conquered nation. It had an eagle painted or embroidered, till Constantine, who added the Cross, monogram of Jesus Christ, and A and Ω. Sometimes above the flag was a crown, in the midst of which was the monogram mentioned. From the cross-piece hung a square stuff, upon which Constantine placed the figures of himself and his children in gold.[f]

LACKER. This art has been long known to the Hindoos.[g]

LACONICUM, a stove for a Bath. See BATHS, p. 66.

LACUS. A jar or tub, in which grapes, after pressure, were suffered to ferment.[h]

LADDER. In use among all civilized nations. Perhaps Capaneus, to whom the Greeks ascribe the invention, first devised the double ladder, or one susceptible of extension. In all æras they have been like the modern, and though in use by the Anglo-Saxons, and mounted by knights in sieges, to fight with the garrisons on the walls, we find Beacons ascended by notched poles. *See figure of a Beacon, from Blome's Heraldry in Plate, p.* 296, *fig.* 12. Joinville mentions a ladder of punishment similar to a pillory, which the criminal mounted with a paper mitre on his head.[i]

LADLES. In the *conchæ* of Spon, we have ladies with bowls, both parallel with and at right angles to the handle. C. Caylus has a ladle or spoon, formed like a willow leaf, to empty perfumes from large into small vessels. Roman Coins and a silver ladle were found at Richmond Castle,

[f] Du Cange. [g] Sketch. Hindoos, ii. 99. [h] Enc. [i] Id. Col. Traj. Angl. Sacr. ii. 92. Froiss. iv. 329. Blome's Heraldry, 326. Notices des MSS. vi. pl, ii. f. 2. Joinville, i. 395.

Yorkshire.[k] Ladle, the αμις signified a boat, and likewise the *matella*, or female chamber-pot; whence it may be inferred that the forms of all were similar. Some were formed like narrow leaves, others were of like figures. A flat one called *Irna* is engraved, Pompeii ii. 107. Five others, Id. 306.

LAMPS. Clemens Alexandrinus and Eusebius ascribe the invention of lamps to the Egyptians. They were unknown in Homer's æra, for the suitors of Penelope used lighted torches, odoriferous wood, laid upon braziers, i. e. tripods; and Pollux adds that the στιλβη, στιλβα, was a fictile vase, used before or instead of a lamp, αντι λυχνου; and, in the same place, he mentions one which burned all night, called παννυχος. Lamps were very rare among the Etruscans. Most of those of pottery are of the boat shape, but the forms are various, generally very tasteful and picturesque.[l] Dr. Clarke describes a Greek lamp, circular, about three inches in diameter, with a protruding lip for the wick, in one part of the circumference. Upon the top of it is represented a lion erect, the figure of the animal expressing all the energy and grandeur of style peculiar to the best ages of sculpture. Within the circle at the bottom of the lamp was this inscription, ΣΩΚΡΑΤΗΣ ΕΧΕ ΖΩΟΝ. *Socrates, accept this animal.*[m] In the first ages of Rome, the lamps were for the most part very simple, being of *terra cotta*, or of bronze; but on the introduction of luxury they made them of Corinthian brass, gold, or silver, and with many wicks; in the end they disposed them by stories, so as to produce a real illumination. They were also very common in the houses at marriages, rejoicings, and festivals, held at night. They were lastly introduced into sepulchres; which introduction from the escape of vapour and Arabian fiction, has given rise to the Antique Perpetual Lamp, found upon opening the tombs, though merely a common lamp. Winckleman places the lamp among the most curious utensils found at Herculaneum. In the number of those of pottery, the largest part represent a boat, with seven mouths or beaks on each side, in order to place a like number of matches. The vase, used to pour oil into these earthen lamps, resembles a small round bark with a close deck. Its beak is sharp, and at the opposite end is a little hollow dish, with a hole, for pouring in the oil. Among those of bronze, at the hinder end of one of the largest, is a bat with extended wings, which may be regarded as an emblem of night. The delicate tissue of the wings of that animal, the tendons, the veins, and the skin are admirably wrought. Upon another of these lamps is a mouse, which appears to watch the moment when it may lick up the oil; and, upon another lamp, is a rabbit brouzing upon herbs. But the most splendid is one with a bronze pedestal and square base, upon which is a naked child two palms high. In one hand this child holds a lamp, suspended by three chains four times entwined; and in the other, another chain formed like the first, to which is attached the crook, for disposing the match. Near the child is a column with spiral convolutions, and instead of a capital a mask, which serves for a lamp. The wick proceeded from the mouth, and the oil was poured in by a hole upon the top of the head, which hole was closed by a small plate or stopper with a hinge. Etruscan lamps, he adds, are very rare, but mentions one in the form of a theatrical mask.[n] There have been discovered at Pompeii. "Lamps with handles, and a cover for one light." The wicks were made of tow (trimmed by an *acus* or *festuca*, or the hand,) of a plant called *thruallis;* of inferior flax, next to the bark, which was combed with iron hooks, till all the bark was stripped off. In Sicily they

[k] Cayl. Rec. ii. pl. 125. n. 7. Gough's Camd. ii. 91. [l] vi. 19. [m] vi. 342. Dr. Clarke supposes it one of the νερτερων αγαλματα, or presents made to the dead.

[n] Montfaucon gives nearly 200 specimens.

used a kind of bitumen, instead of oil. In subsequent ages we find the classical *bilychnis, lucerna;* the *pharus* or *pharum*, round, with a certain number of lights (one in the Church of St. Peter, in the form of a cross, had three hundred and seventy candles); sometimes made of silver, some in the form of a crown, others in that of a cross or net, or, as Pliny describes one, bearing fruit. Latterly they were so made, that there hung from them *canthari*, or dishes, in which were either candles or lamps. In the 14th century we find them of glass (among the Anglo-Saxons rare), drawn up and down with cords—lit with paper—with dishes under them. A kind of tallow, or kitchen stuff, was used from the days of Augustine. Both lamps and candles were used by the Irish in 1375. *See Plates* p. 293, 296.

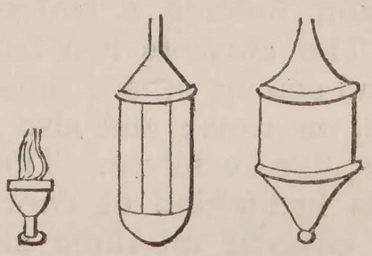
The Christians imitated the Pagans, in placing lamps in sepulchres. Some in the Genevieve cabinet have the monogram of Christ.[o]

Lancet. Among the surgical instruments found at Herculaneum, no lancet appears. Lampridius says, that Commodus imitated medical practitioners in letting blood with *scalpra feralia*. Galen describes various *scalpra;* some with two edges (like the lancet), others like the myrtle-leaf. William Brito, who died in 1356, describes the *Lanceola*, a fine, sharp iron (*subtile ferrum acutum*), with which, by pricking, some opened the vein; others using the phlebotomus, or fleam, for so it signifies in Vegetius. I do not know whether the *blood-sex* of the Anglo-Saxons was a lancet or fleam; and equally unintelligible is the description of the *phlebotomum* in Constantine de Chirurgiâ. He says, that it should not be rusty, or rough, or long, or thin, or round, or short, but moderate. An old dictionary, under the word *Lancelot*, makes *lancet* and *fleam* synonimous.[p]

Landau. See Carriages, p. 283.

Landmarks. General de Vallancey says, that landmarks are mentioned by Moses, and that the custom began with Numa. Charcoal ashes buried occur among the Hindoos, the Romans, and Mediævals, and is probably the most ancient mode. Solon divided different inheritances by a space of five feet, for the plough to pass, which was adopted by the Romans; sometimes they used boundaries, or stones, or hillocks. Figures of the God Terminus were erected. Du Cange mentions the *Arca*, square and hollow, like a chest; *Termini Proportionales*, placed by the veterans; *Gamma*, one including both sides of a field, so that it made the form of the letter gamma; *Itinerarii Termini*, those to which no credit could be given, because they were easily moved. In the laws of the Visigoths, they are either bulwarks of land or *arcæ*, or insculped stones. Crosses were usual with the Templars and Hospitalers, and also with the king and laymen, but rather as denotations of property than boundaries. Trees were also planted on the borders of estates, and never cut, in order to be marks of the limits.[q]

Lantern. Mentioned by Aristophanes, carried by servants at night, and made of horn.[r] Upon Greek vases we have the forms of two lanterns.



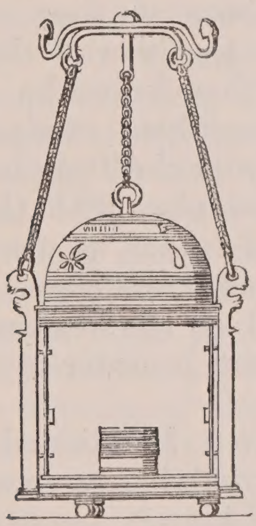
At Herculaneum and Pompeii have been found lanterns of great beauty:

[o] Clem. Alex. Strom. i. 16. Euseb. Præf. Evang. x. c. ii. Winckelm. Enc. Aristoph. in Vespis. Casaub. in Theophrast. 344. Plin. xix. l. xxxiv. 3. xxxv. 15. Petron. i. 150. Ed. Nodot. Du Cange, voc. cit. Papyrus, Scutum. X. Script. 2346. Turner's Anglo-Saxons, iii. 63. Antiq. Durham Abb. 78. Ledwich's Irel. 446.

[p] Lamprid. in Commodo. Galen, 6. Med. Meth. cl. 7. § 5. de Anat. Admin. Du Cange, vot. cit.

[q] Coll. Reb. Hybern. ii. 129. Halhed's Gentoo Laws, c. 12. p. 162. Du Cange, v. Tocha, Signum, et voc. cit. Stat. 13 Edw. I. c. 33. Powell's Wales, p. 353. Du Cange, v. Antemissæ Arbores. [r] Pollux, x. 27. Christie's Greek Vases, pl. III. VI.

in form they are cylindrical, and made of copper; the bottom consists of a flat circle of copper plate, turned up all round the rim, and supported by three balls, from which rise supporters of the upper part of the frame; the top and bottom were further connected by interior uprights, between these the plates of horn or glass were placed, and secured at top and bottom by doublings of copper. The cover was hemispherical, and lifted up and down, and was pierced with holes for the admission of air. In the centre of the lantern is a small lamp, with a knob to fit into a hole in the bottom, to keep it steady, with a moveable cover, pierced in the centre to receive the wick, a tube to hold the wick, with a vertical slit to admit the oil. The following is a cut of it from the elegant little work entitled Pompeii. In Stosch we have



Love enveloped in drapery, walking softly, and holding a lantern in his hand. The ancients had lanterns of horn, and among others those of the wild ox, or urus; and also those of bladders, like ourselves. The Roman centinels had a kind of *dark lantern*, square, covered on three sides with black skins; on one with a white, which permitted the light to shine through. Women of the town used them in searching for their lovers. Martial says, that the lanterns made of a bladder very much resembled those of horn. Aldhelm, who lived before Alfred, the pretended introducer of horn lanterns, says of the Anglo-Saxon kinds:

> "Nec *laterna* tibi vilescat *vitrea*, Virgo,
> *Tergore* vel *rasso* et *lignis compacta salignis*,
> Seu *Membranarum tenui velamine* facta,
> Quamlibet ærata præcellat forte lucerna;"

i. e. let not the glass lantern be despised, or that made of a shorn hide and osier twigs; or of a thin skin, although a brass lamp may excel it. This passage is stated as the first instance of the use of glass lanterns, but placed in the twelfth century, whereas Aldhelm lived in the seventh.[s] The great ship-lantern, hanging before the poop, appears on the Trajan column. Salmasius on Pliny notes, that the ancient horn-lanterns were not bound with iron or tin, as ours, but with wood. The invention of military lanterns, for guarding armies in the night, is ascribed to Manuel Comnenus, the Emperor. With us they were in very common use; and unless M. Paris, as is probable, means cressets, were carried in token of joy and triumph. Our ancient hand-lantern is an oblong square, carried the narrow end uppermost, with an arched aperture for the light, and square handle. In the 16th century, we find "a great lanterne, with glasse sett in joyner's work, paynted." From Harrington's "Nugæ Antiquæ," it seems that lanterns were presented to the King.[t]

LAPIDARY'S WHEEL. Beckman maintains that the lapidary's wheel, *the use of diamond dust*, &c. *were known* to the Classical Ancients, though antiquaries deny the latter. See CHAP. VIII. p. 246, § GEMS.

LAST (of Shoemakers); the Anglo-Saxon *Læste*.

LATERES AUREI ET ARGENTEI. Ingots of gold and silver in the form of bricks. In this form the contributions and spoils of enemies were deposited in the publick treasury.[u]

[s] There is nothing in Fabricius (Bibl. Med. Æv. i. 143) which ascribes this poem to another author. [t] Plin. viii. 15. Hygin. Castr. Roman. 196. Plut. de Amore. Mart. Apoph. lxii. Aldh. de laud. Virg. Du Cange, *v.* Laternæ. M. Paris, 82. Betham's Baronetage, vol. iv. plates. Gage's Hengrave, 27. Harringron's Nug. Antiq. ii. 231. [u] Enc.

LATH. The *bractea ligni* of Pliny, &c. supposed by some the *templa* of Vitruvius, Festus, &c. In Ælfric's Glossary, the lath is the *Latta;* and in a charter of 1272 it is ordered that the laths be twelve palms long and a *digitus* thick, which in the *Gemma Frisii* is three feet long and about a quarter of an inch thick.[x]

LATHE. According to Pliny, the invention of Theodore the Samian; use, as now.[y]

LATTICE. (*Clathratæfores* of Vitruvius, &c.) The Classical Ancients used wooden lattices at their windows, doors, *podia* of amphitheatres, and, from the term *cancelli,* as boundaries of fields; probably, also, as pallisades. In the Middle Age they were applied instead of windows to shops, dairies, and, *red,* to alehouses.[z]

LAURELLED IMAGES. Waxen figures of the Emperors, sent immediately upon inauguration to the different provinces to be worshipped, as if he was present. They were carried into the churches with procession, the people keeping holiday, &c.[a]

LEAD. The use of writing upon plates of lead ascends to the earliest ages; and Pliny mentions a solder called *plumbus argentarius,* made of lead and tin. Caylus shows, that the ancients used sheet lead, and speaks of a piece but half a line thick, taken from the dome of the Pantheon. The Phenicians exported lead from Britain [of which see TIN]. Vitruvius mentions leaden pipes for conveying water, and the fixation of iron by melted lead is equally ancient.[b]

LEAF-SKELETONS. M. Aurel. Severinus, Professor of Anatomy at Naples, about 1645, first conceived the idea of making leaf-skeletons by decomposition, but it was very little known till 1685, when Gabriel Clauder revived it; Frederick Ruysch, a Dutchman, in 1708, improved it.[c]

LECTISTERNIUM. This piece of furniture was founded upon a religious ceremony, instituted to appease the gods, A. U. C. 356, or thereabouts. They dressed up in a temple a table with beds around covered with fine carpets and rich cushions, sprinkled with flowers and odorous herbs, upon which they placed the statues of the gods invited to the feast. The goddesses had only chairs. Every day during the feast they had a magnificent repast, which the priests enjoyed in the evening. Casaubon proves that the Lectisternium is not of Roman, but Greek origin; and Spon says, that he saw at Athens the Lectisternium of Isis and Serapis. It was a small marble bed, two feet long, one high, upon which these two divinities were represented sitting. The largest of the Lectisternia found in Herculaneum is of bronze, the top bars in front have two fine horses' heads, those behind rest on the heads of swans. A small one, also of bronze, has the form of an ancient wooden bed with four columns, without which it might be taken for a plaything.[d]

LEICE. Also called *meanal* or *meadenhall leice,* the stone of fate or destiny. It is a large crystal, of a figure somewhat oval, kept by priests for the purpose of working miracles. Water poured upon it is given at this day to the cattle against diseases. It is Druidical, and obtains also in the Highlands.[e] See DRUIDS.

LEMNISCUS. The bandelet of purple, with which they bound the crowns, ornamented the palms of the victorious Athletæ, &c. Count Caylus says, we may observe upon this Jupiter the *lemnisci* or ribbands of the crown; it may be supposed, by their disposition, that they have been for a time a dress, symmetrically placed, and with show, upon each shoulder. Specimens may

[x] Plin. xvi. 43. Du Cange, *v.* Latæ. Gemm. Fris. f. 15. [y] Plin. vii. 56. Virg. Georg. ii. 449, 450. [z] Enc. Du Cange, *v.* Transversia. Steevens on Shaksp. [a] Du Cange, *v.* Lauratus. [b] Plin. l. 34. c. 48. Cayl. iii. 297. Strabo. Du Cange, *v.* Cnodax.

[c] Beckm. iii. 446—459. [d] Enc. There is one in the Hamilton Collection, Br. Mus. case 39, &c. [e] Coll. Reb. Hyb. ix. 40.

be seen in the Hamilton vases. See SCARF.[f]

LETTERS. Square tablets *(codicilli)* with small borders, upon marbles. These tablets were tied by a thread, and the seal put upon the knot, whence the phrase "*linum incidere*," to break open a letter.[g] Our word letter coincides with one Greek denomination of them, *γραμματα*. The Greek letters began with *χαιρειν*, like our greeting, and ended with *ερρωσο*, &c. or wishes of health, prosperity, &c. The Romans imitated them, commenced with the writer's name and that of the party addressed, and ended with *vale*. When they wrote to a superior they put his name first. When an emperor (as before, the consul) wrote, he always put his own name before that of the person addressed. Imperial letters of consequence were sealed with a double seal. The names were either put without any epithet in literary Sigles, as C. Att. S. i. e. *Cicero Attico Salutem*, or the dignity or rank of the person was added, as C. S. D. Planc. Imp. Cos. Des. i. e. *Cicero Salutem dicit Planco Imperatori Consuli Designato*. To wives and relatives they used more affectionate expressions. The first part of the body of the letter generally consists of sigles, as S. V. G. E. V. *Si vales, gaudeo, ego valeo*, i. e. our vulgar "Hope you are well, as I am at present." The earliest complimentary subscriptions were those of the Hebrews and Asiaticks. The title was added by kings to their subscription. Cæsar wrote private matters in *notæ* (marks), and made pages of his letters, which before were written on both sides. Augustus dated even the divisions of the hour. Plutarch mentions short notes. In love-letters they delighted in diminutives: but love-letters, says Tacitus, were not known to the Germans. The letters of the Northern Nations were written on a piece of bark or small polished wood. Du Cange says, that the word "*benevalete*," was first used by the Roman Pontiffs, between the *formulæ scripti et dati*, till Leo IX. changed it into a monogram, with a large circle premised, exhibiting in the centre a cross, with the pontiff's name, and around it a sentence, "Misericordia Domini," "The earth is full of the goodness of the Lord," &c. Capitolinus (in Antonino) mentions the image of the writer in the seal. In the Salick law, messages were sent to relatives by breaking a stick over the head. The postscript, in the time of Pipin, was, "Lord! deliver us from evil." In the early ages, notaries were sent for to write letters to friends. The Anglo-Norman letters were sealed, as now, but no great honour was observed in respect to breaking them open. Letters of right were granted by powerful men to their poor vassals, if they were defrauded of their due. If the letter was offensive, it was not, as now, thrown into the fire, but the messenger was made to eat it. Letters were very commonly forged. Barrett says, that the first incendiary letters were sent in the last century, but they occur in a Synod of Cologne, anno 1300, quoted by Du Cange, where they were annexed with torches to the doors and gates of certain religious houses, threatening fire, murder, &c. if money was not given. Circulars were anciently called Appar and Cipar. "Your humble servant," in lieu of "your loving friend," was introduced in the 17th century. The letters of ladies were written in very coarse language.[h]

LIACULUM. A wooden instrument, with which the Roman masons polished the stucco, or plasters called *tectorium*.[i]

LIBER VITÆ, VIVENTIUM. The *Liber Vitæ* was the Martyrology; the

[f] Cayl. Rec. iii. pl. 40. Kirke, pl. 49, 51, &c.

[g] Winckelm. Mon. Ined. n. 102, 149. Astle's Writing, 201.

[h] Astle's Writing, 171. Flor. ii. 12. Suet. in Cæs. and Aug. Plutarch, § Lacon Apoth. Agesilaus. Diog. Laert. 709. Percy's North. Antiq. i. 332, 378. Du Cange, v. Benevalete, Forma τυπος, Fustes, Embolis, Teda, Appar. XV. Script. 442. X. Script. 501, 910, 1512. M. Paris, 669. Apul. ii. 84. Froiss. i. 193. Barrett's Bristol. Berkeley MSS. 208. Antiq. Repert. ii. 126.

[i] Vitruv. vii. 3.

Liber Viventium was the book in which the allowances or commons of the monks were entered.[j]

Liburnum, a large sedan, borne by tall and stout men, from Liburnia. It was close, except a window in front, which had a curtain, and travellers could read, write, or sleep in it.[k]

Life-boats. Invented by Adm. Sam. Graves,[l] who died in 1787; Mr. Greathead, Capt. Manby, &c.

Ligna Versatilia. Rollers of wood used in the Circus to keep off wild beasts from the spectators. Being suspended at the extremity of their axes, they turned round, and never presented a fixed point. For these rollers were sometimes substituted vast globes, of a diameter larger than the length of the animals. Some such are seen upon ivory diptichs of the fifth century.[m]

Lingonicum, better than *Leuconicum*. Lingolicum. The Lingones used to manufacture coarse wools, and with the flocks of these were stuffed the mattresses, put between the feather beds and the fasciæ, or girths of the bedstead. The *lingonicum* upon which they sat upon the benches in the Circus was made with dry chopped rushes.[n]

Link. Torches coated with pitch were used in the *Pyromanteia*, said to have been invented by Amphiaraus the Diviner. In the 16th century, it was customary to make a rusty hat look black by smoaking it with a link.[o]

Lint. The *rasura linteolorum* is mentioned by Galen. Beds were stuffed with lint.[p]

Liquor-stands. Of pottery and cylindrical form, two joined together, and a handle in the middle, like a wine basket, and two glass vases in them, are engraved.[q]

Lischa. This was the term for a substitute of ironing linen. A cylindrical piece of granite, presumed to have been a *Lischa*, has been found at Pompeii.[q]

Lists. Wooden inclosures, or posts with ropes.[r]

Litterariæ Urnæ. Vases inscribed, or having simply numeral letters, indicating their capaciousness.[s]

Little Ease. The pillory or stocks, or an engine used for both purposes.

Litters. The Romans divided the litter into the *lectica* and *basterna*, both being bodies of carriages fixed upon poles. The basterna, gilt and glazed, and used by married women, was carried by mules; the lectica, generally open, by slaves. Under Claudius, they came in vogue for ladies, and were smaller. The covered litters were also used in travelling. The invention was derived from the king of Bithynia, and the fashion ceased under Alexander Severus, chariots or carriages gilt or plated, according to the imperial permission, being substituted. The word *lectica* also implied large chamber-seats glazed on all sides, like the bars of coffee-houses, where the women staid, worked, and talked; and such was the *lecticula lucubratoria* of Augustus, whither he often retired after supper. The *sella* was less elevated than the *lectica*, and would hold but one person. The lectica also signified a bier; and a litter between two horses in this form was used by the ancient Caledonians. Such also must have been that in the shape of a ladder mentioned by Du Cange, and mattresses were put on the bottom and seats, for litters were used to carry the sick, both by the Romans and ourselves. Froissart describes two; one of very rich work, borne by two strong men, attired as savages. It was covered with a transparent crape of silk, through which (it being a present) were seen very fine things. The other was borne by two men dressed, one as a bear, the other as a unicorn. In the

[j] Du Cange. [k] Juven. L. i. S. *v.* 240. Lubin, 156. [l] Lysons's Britann. vi. 386. [m] Enc. [n] Mart. Apophor. 159, &c. Enc. [o] Enc. Nares. [p] De comm. med. &c. p. 412. Du Cange, *v.* Carpia, Carpita. [q] Pompeii, iv. 311.

[q] Pompeiana, 2d Ser. Pref. xviii. xix. [r] Du Cange, *v.* Liciæ. [s] Enc.

16th century, we find "a horse-litter, covered with black cloth, lyned within with grene sattin of brydges twilted, with a frame fitt for to sett it in." One temp. Charles I. was covered with crimson velvet, and drawn by two mules superbly harnessed. It was from the earliest æra, till the invention of coaches, the usual carriage.[t] See CARRIAGES, p. 279, et seq.

LOCK. Denon has engraved an Egyptian lock of wood of very clumsy construction; and such were those of the Greeks and Romans, or at least some similar. Bars or bolts suspended by chains were drawn backwards or forwards by means of a hook or key, or raised out of a latch, and let fall, or a bolt cogged was caught in one of the teeth, and drawn back by the key. Sometimes there was a box with a pin, which box received a bar, that the pin (*balanos*) confined. A key in the form of a vice, called *balanagra*, disengaged the pin, and the bar fell or turned aside. This is the best explanation which I am able to give of the ancient locks from the descriptions, which are exceedingly obscure.[u] But wooden locks still exist in the Highlands, so artfully contrived by notches, made at unequal distances, within side, that they can only be opened by the wooden key which belongs to them. These were probably Celtick, for locks and keys of metal are found in British towns occupied by the Romans.[x] Before the use of keys and locks they fastened their doors with knots, according to fancy, which were very difficult to unloose, because the secret was known only to the makers. The locks upon scrinia resemble our trunk locks. Those at Herculaneum are very awkward. Du Cange mentions the *pessulus versatilis*, or turning-latch, box-locks, chain-locks or pad-locks as early at least as 1381; gate-locks; the *speldolum* or crook by which a chain was let into the lock, and the *vertevella*, note asily defined. The lock and key of Taillebois Castle was vast and substantial, in the form of a fetter lock. The locks of our old church doors and chests familiarly shew their construction. On opening a small ancient brass ring lock, the letters on each ring were thus placed together E: R: C: O: Nares mentions also a padlock formed of rings, marked with letters (AMEN) which when placed to form the word would open, but not otherwise. This therefore is not a modern fashion. It seems that on chamber-doors there were often two locks; one called the privy-lock. The locksmith's was an ancient trade.[y]

LOCKETS. Scintilla in Petronius wore at her neck a little box of gold, which contained two very valuable jewels.[z]

LOCULAMENTA. Described as *scrinia*, in the fashion of our muff-boxes, for holding rolls, or books, which boxes were deposited in compartments, or niches, made on purpose to receive them.[a]

LOCULI. See MONEY-BAGS, p. 335.

LOOKING-GLASS. Pauw assures us, that the Egyptians had only small and portable mirrors. Those of the Greeks and Romans were of metal, even tinned, but not of glass silvered or tinned, the latter being first mentioned by Isidore, who died in 636. After Obsidius, upon his return from a voyage into Ethiopia, made known the black glass of Volcanoes, Pliny says, that it was used for mirrors, inserted in the walls, and this glass cut into plates, and some glass plastered with black bitumen might have served for those glasses of

[t] Dion. Cass. Enc. Smith's Gaelic Antiq. 222. Du Cange, *v.* Scala. Sigon. Fast. i. 122. X. Script. 321. Frois. ix. 364, 365. Antiq. Repert. i. 261; ii. 256. Strutt's Horda, ii. 89. Gage's Hengrave, 36. [u] In case 76 of the Hamilton Collections are locks and keys. No doubt the principle of all locks is the same, viz. that of pushing forward or drawing back a bolt, by means of a key hitching in a notch. [x] Birt's Letters, ii. 135. Hoare's Anc. Wilts, i. 85.

[y] Enc. Boissard, pars vi. pl. 115. Nodot in Petron. (i. 94.) thinks that the ancient locks were fastened like our padlocks. Du Cange, *v.* Moralia, Serhailla, Serra, Speldolum, &c. Gough's Camd. ii. 239, 243. Warton's Sir T. Pope, 100. Lamprid. Heliogab. Du Cange, *v.* Claustrarius Artifex. [z] i. 144. [a] Enc.

the size of a man,[b] and the convex mirrors, used by a debauchee to inflame his desires, as mentioned by Seneca. Glass mirrors are first mentioned in a work attributed to Alexander Aphrodisius, who lived at the end of the second century, and the squares of glass with which Firmus covered the walls of his room, were most likely used as mirrors.[c] But others make them of Sidonian origin; and Sir William Drummond says, that Job mentions glass according to its Hebrew appellation, and that the Egyptians, Phœnicians, and Babylonians were so skilled in the properties and uses of glass, as to render it possible that no application of it was unknown. Metallic mirrors were common among the Egyptians and Greeks; and those of the latter, as found in their tombs and on sculptures, were of the battledore form.[d] By the first Italians they were manufactured at Brundusium, Pliny[e] says, of a mixture of tin and brass, which, in the time of Pompey, was superseded by Praxiteles in silver, even to be used by servant maids. A real circular mirror, from an Etruscan tomb, has been exhibited in London; of two at Portici, one is round, the other oblong; some were round and kept in cases, tinned within and without; others had frames, according to Plutarch, enchased with gold and gems. Those with long handles are mentioned by Bajaroli; and one in Montfaucon has the mirror side concave, and the convex one ornamented, like a medallion, with the head of Nero.

Seneca describes some as large in his days as a man's body, very costly, and set in gold.[f] Divination and other mirrors for optical deception were common. Those on the Etruscan vases have handles, and are elegantly ornamented.

Ingherami supposes that the metallic disks with handles, called Etruscan patera, may, when fitted with specula, have been used for mystic mirrors.[g]

The ancient mirrors were in general round. At Portici are two of polished metal, one round, about eight inches diameter; the other an oblong square. Winckelman could not find the two with long handles, mentioned by Bajardi. In Stosch, Venus holds a round mirror by the cover, and another with a cover occurs upon the funereal Etruscan urn of Volterra, in the Vatican. C. Caylus mentions three, the largest quite circular, inclosed in a box of similar form and substance. It was four inches four lines in diameter, and exactly fits the metal case, which is five lines thick. The others are round, carefully wrought, and tinned on both sides. They have neither handles nor holes for suspension; possibly because they have been robbed of their frames, which Plutarch says were sometimes of gold, enchased with gems. The ancient mirrors, according to the learned Count, were an alloy of copper, regulus of antimony, and lead, the copper forming the largest portion, the lead the smallest.[h] A mirror found in Old Kent

[b] Plutarch (X. Orat.) says, that Demosthenes had one of this size.

[c] Burton's Rome, i. 310.

[d] Leake's Morea, ii. 131.

[e] xxx. iii. g. xxxv. 17.

[f] Montfauc. Supplement, 285.

[g] Stuart's Athens, vol. iv. p. 10. new edit.

[h] Beckman has some valuable matter on the subject, which is here abstracted. He says, that the oldest mirrors of metal are mentioned by Job and Moses. Vopiscus speaks of a silver cup lined with mirrors for divination; Claudian, of rooms hung round with mirrors. After the invention of glasses, the art of making mirrors of metal was lost, but revived by the invention of the telescope. Steel mirrors were unknown. [A mistake. Barthelemy saw several from Herculaneum. Trav. Ital. 81, 82.] The greatest part was made of silver, or of copper and tin. Brundusiam was the chief manufactory. A sponge with pounded pumice was generally suspended from them to clean them, and they were commonly kept in a case or box. The large, in which they could see themselves, he thinks were of polished plates of silver. Stone mirrors, rather for ornament than use; for, in general, we find only accounts of polished plates or pannels of stone, fixed in the walls of wainscoted apartments. The Obsidian stone was, he says, the Icelandic agate, the phengites of Domitian, a calcareous or gypseous spar or selenite. Nero used a piece of sparry fluor, and the black marble of Chio has been employed for mirrors. The Americans had mirrors made of black transparent vitrified lava. The Peruvians had similar, and some of copper, silver, or brass. The first glass appears to the Professor to have been of black coloured

Road, Southwark, is engraved in Archæologia, vol. xxvi. It is composed chiefly of antimony, and is now in the British Museum. Plutarch says, that faithful representation was much regarded; and that young men used them, at which Juvenal sneers; and Richard III. says, in Shakespeare, "I'll be at charges for a looking-glass." One hanging from the girdle was in his day a fashionable female ornament. In short, mirrors were publicly worn by both sexes; by the men, as brooches or ornaments in the hat; by the women, as before, or in their fans. The Anglo-Saxon mirrors were of silver; women dressed by them; and we find one in 1345 of silver gilt and crystal, presented to a lady. That sex used to wear them at the girdle. Latterly they were imported from Venice. Coryatt mentions one hanging by the side of a bed, with a picture of the Presepio (Christ in a manger) carved in it.[r]

Lope-staff. A leaping-hole.[s]

Low-bell. A round bell used in fowling to make the birds lie close, till by a more violent noise, and a light, they were alarmed, and flew into the net.[t]

Lupatum. See Bridle.

Lurch-line. The line of a fowling net, by which it was pulled over to inclose the birds.[u]

Lychnuchus. Figures of children, cupids, &c. held lamps, and there is one at Portici. Athenæus mentions a *Lychnuchus* which had so many wicks as there are days in the year.[x]

Mace. Anciently a sceptre, afterwards a club of metal.[y] *See the Plate.*

Mænianmum. The balcony. It originated in the *Columna Mænia* at Rome, of a particular form, adapted to see the sports of the gladiators. They were afterwards called *solaria*, because they lay *open* to the Sun, (therefore not *bay-windows*, to which definition Nares limits *mæniana*), and were added to the porticoes, doors, and houses, even great numbers, some being above others, and used to behold processions.[z]

Mall. A hammer, mallet, and giant's club.[a]

Mallet. 1. The Roman *malleus* for killing victims, had a blade at one side, and hammer on the other; the butcher's axe; or had only two rounded heads. 2. The joiner's mallet, as engraved by Gruter and Montfaucon, appears to have been round, and the two ends at bottom, not paralled with the handle, as ours, but slanting forward, in order to strike the blow square. Upon a tomb in Boissard it is, however, precisely of the modern form. Pliny says, that the best were made of pine, ilex, and olive, though box and ash were used; the larger, of the pitch-tree. 3. Wooden mallets used in the religious worship of the Jews. 4. Du Cange mentions some of the Northern nations, prepared with a great deal of brass, in order by the

glass, or an imitation of the Obsidian stone; and to have been formed afterwards of a glass plate with some black foil placed behind it. Some of this kind were seen by Montamy. Glass mirrors were attempted at Sidon, but the experiment failed. Looking glasses, from the thirteenth century, are spoken of in the clearest manner, and at length superseded those of metal. Glass, filled with quicksilver, will make a very good mirror. Steel mirrors are mentioned about 1100 by Alhazen the Arabian. The glasses of the 13th century are covered on the back with lead, notwithstanding metal mirrors were in common use in France in the 14th century. Convex mirrors, i. e. made by blowing a metallic mixture, &c. into the bubble, are an old German invention, mentioned by Porter or Gazzoni in the beginning of the 16th century. They were set in a round painted board, and had a very broad border or margin about 2 inches and a half in diameter. The method of covering glass with tin foil was known at Murano so early as the 16th century. The Venetian mirrors, till about the end of the 17th century, were sold all over Europe and the East Indies; afterwards the glass-houses were improved, and others substituted. In 1688 Abraham Thevart first cut glass in plates for mirrors. Invent. iii. 168—217.

[r] Plin. xxxvi. 26. Senec. Nat. Quest. c. 17. Bajardi Catal. de Monum. d'Ercol. p. 271. n. 768. Cayl. Rech. iii. 331. v. 176. Plut. § Prec. Conjug. Juven. L. i. s. ii. l. 103. Turner's Anglo-Saxons, iii. 59. XV. Scriptor. 268, 298. X. Script. 781. Malmesb. 33. a. Du Cange, *v.* Tabulerium. Steevens on Shaksp. Howell's Lett. 457. Coryatt's Crudities, i. 187. Nares, *v.* Glass.

[s] Nares.

[t] Nares. [u] Id. [x] Lucret. L. ii. v. 24. Æn. L. i. v. 726. Athen. L. xv.

[y] Nares. [z] Enc. Babelon. in Sueton. 319. Du Cange, *v.* Balchinus, Balcones. Isid. &c.

[a] Nares.

noise to imitate thunder. He also says, that the mallet of Thor was in these nations the signal for holding a public assembly; but after the year 1000, when they were converted to Christianity, a wooden cross was substituted. This cross every husbandman carried to his neighbour, the cause and place of meeting being named. 5. The wooden mallet used by the monks for proclaiming silence and signals, when the bells did not sound, as in Passion week, &c.[b]

MALLUVIUM. A bason, in which the priests washed their hands before the sacrifices.[c]

MALT-MILL. The Anglo-Saxon *maltmulna*.[d]

MAN-TRAP. Colonel Leake saw at Lukin a *wolf*-trap, made exactly in this fashion.[e]

MAP. As all the lands of Egypt were measured, it became easy for the priests to form simple topographical tables, such as we see painted upon the veil of Isis; which knowledge they communicated to the Jews (who used them under Joshua, xviii. v. 8), and afterwards to their disciple, Thales. He transmitted them to his pupil, Anaximander, who first made the art known to the Greeks. Mr. White says, that the first regular construction of one, is that noticed by Herodotus, for indication of a right military route. The Romans had military and itinerary charts, marking not only the distances, but the quality of the roads, bye roads, hills, &c. &c. by means of which the generals formed their plans. Suetonius mentions a map of the world on vellum. Maps of estates were (at least in some instances) brass plates, upon which were marked the bounds, &c. of the middle lands. Brocardus, a friar, who made a map of the Holy Land in the Middle Age, says, that in order to make it easily intelligible, he placed a centre, and about it described the whole country. This centre he made the city of Acon, *because it was best known*, and *not because* it was *in the middle of the country*, it being on the Western shore. From this he drew four lines, corresponding to the four quarters of the globe, and divided every quarter into a third, and in each division placed the countries and places best known, that the situation of each might be easily discovered to what part of the world it belonged. Giraldus Cambrensis made a map of Wales with a kind of pictures, &c. The first geographical maps or charts were brought to England by Bartholomew Columbus, brother of the famous Christopher, in 1489, and in this year he also printed and dedicated to King Henry VII. a map of the world. In the 16th century we find maps in wooden frames.[f]

MARABLANE. An oriental aromatic, used in confectionary and medicine.[g]

MARKING IRONS. Fugitive slaves, workmen who made arms, soldiers in the Lower Empire, and animals, especially if turned out on commons, were marked. Persons consecrated themselves to deities by marks made with burning needles. Hence the crescent upon the forehead of a child, in an ancient glass, might denote consecration to the Moon or Lunus.[h]

MARQUEES IN GARDENS. Cicero reproaches Verris with indulging himself in tents of this kind on the sea shore.[i]

MARTYROLOGY. Generally taken for the Necrology or Obituary and Rule, mostly bound in the same volume; sometimes only for the Register of those to whom letters of fraternity were granted.[k]

MASK. Masks made of papyrus, &c. representing the heads of lions, hawks,

[b] Enc. Montf. iii. b. ii. b. 5. c. 1. Plin. xvi. 43. Boiss. pars v. pl. 111. Hawkins, Mus. i. 258. Du Cange, *v.* Malleus Thoronis.

[c] Enc. [d] Du Cange, from Vit. Abb. S. Alb.

[e] Morea, v. 517.

[f] White's Inventions, p. 400. Pauw, Rech. c. i. p. 220. Veget. Plin. Enc. Suet. Domit. x. Du Cange, *v.* Forma. Angl. Sacr. i. 267. ii. 445. Anders. Comm. i. 526. Gage's Hengrave, 34.

[g] Nares. [h] Val. Max. l. vi. c. 8. § 1. Cod. Theodos. x. 22. Ætius. l. 8. c. 12. Prudentius, Hymn 14. v. 1076. Stosch. Buonarotti Anacr. Od. 55. &c. Clarke, vii. 195. [i] L. v.

[k] Du Cange, *v.* Liber Vitæ. Gutch's Coll. Curios.

Isis, wolves, leopards, and even trees, worn by the kings and priests of Egypt upon occasion: and the practice passed to Rome in the disguises of the priests of Mithras. It is not probable that masks were invented by Thespis for mere theatrical purposes. Pollux[l] describes all the masks usual upon the stage, but in reading Greek, it should be remembered that προσωπον and προδσπειον did not denote simply a mask, but a representation of the whole person, and it is in this sense, that the New Testament uses, "they beheld a face [προσωπον, i. e. his whole person] like the *face of an angel*."[m] Pollux[n] makes a mask, part of female toys, and it is said of Demosthenes, who was of dissolute habits, that he used to assume women's apparel, and attend masquerades.[o] When Nero required certain brave persons to dance in public, many from shame went masked,[p] and instances occur, where the most eminent Roman Generals were personified.[q] These masks, as well as the theatrical of Greece (unknown to the Egyptians), covered the whole head, representing the beard, hair, ears, and even a woman's head-dress. Phrynicus is said to have first exposed on the theatre the mask of a woman; Neophron of Sicyone, that of a pædagogue; Roscius Gallus, because he squinted, to have first worn them at Rome; Eschylus to have first used hideous masks in his Eumenides; and Euripides to have recommended the serpents on their heads. The first masks were made of the barks of trees, [oraque corticibus sumunt horrenda cavatis]; then of leather, says Pollux, covered with linen or stuff; but as these masks were easily warped or became out of shape, they made them, according to Hesychius, entirely of wood. They were made by sculptors, and whether constructed for one or two visages, covered the whole head; and the actor, when he wished to show his face, lifted up the mask. The Tragick Masks are often very beautiful. Those of young persons were adorned with light hair; with it dishevelled in actresses, who brought bad news. The Comick Masks had a more open mouth and different hair. The masks of the pantomimic dancers, which have the mouth closed, were natural and fine. The idea was founded on adaptation of the physiognomy to the character, of which before p. 56. Masks, with dresses also, were worn during certain solemnities and festivals, as the Quinquatriæ, the feasts of Cybele, Isis, the Saturnalia, Triumphs, public pomps, and especially the festivals of Bacchus, which last masks were in general hideous. Count Caylus mentions small masks for the Lares, during the *Saturnalia*. Casts were made in plaster of the faces of the dead, and put in tombs. Masks are distinguished from busts on coins by having no necks. As to the Middle Age, Hincmar, of Rheims, mentions masks with long beards, as used by players and buffoons; and Masquerades occur in Gregory of Tours. The grotesque visages upon Anglo-Saxon sculptures are apparently masks used in mummeries; for they knew the mask, and called it *orc*. Wearing a mask (as at the execution of Charles I.) by officers of justices, or persons so employed, occurs in 1295, and in mummeries has been common at all times. Black masks were frequently worn by ladies in publick in the time of Shakspeare, particularly and perhaps universally at the theatre. Masks were partly worn to preserve the complexion.[r]

MASSA IN CODICE. (Mart. 14, 192.) An assemblage of leaves to make up a codex or oblong square book.[s]

[l] x. 39. [m] Valpy, *v.* προσωπον. [n] x. 28. [o] Plut. Dec. Orat. [p] § Xiphilin. Hist. Aug. iii. 276. [q] Id. 541.

[r] Diod. L. i. &c. Cayl. iii. pl. vi. l. iv. pl. iv. i. pl. v. n. 5. See too v. i. p. 41, &c. i. 145. Poll. Onomast. Montf. Spon. Maff. Gemm. Antich. iii. pl. 64. Ov. Fast. L. vi. 651. Censorin. c. 12. Valer. Maxim. L. ii. c. 5. Herodian. Commod. p. 16. Apul. Metam. L. 8. 9. Dion. Halic. Alpian, &c. Athen. L. xii. Winckelm. Du Cange, *v.* Barbator, Barbatoria. Angl. Sacr. i. 517.

[s] Nares.

Mat. Mats of rushes and other materials for coverings from rain, dust, &c. are of high classical antiquity. Aristophanes mentions one made of ropes, and also a person, who had a mat instead of cloth. It was part of the furniture of servants' beds. Du Cange mentions sometimes some finely combed from coarse papyrus, and called *embrimia*. The rush mat was both made and slept upon by the Egyptian monks, and the succeeding religious said their prayers upon them, held their collations upon them, and put them under the dying and dead during service. He also mentions too *sargea*, because made of cloth of that name, and *tegistratoria*, or mats used as carpets. The mat was the Anglo-Saxon *meatta*, and Greek ψιαθος, and was used instead of a bed by severe religous. Mats, instead of mattresses under beds, occur in Martial, and were usual (more than one) in beds of the persons of the highest rank.[t]

Matella. Matula. A necessary utensil. Bartholin thinks, a horn so used, from the Posso ox's horn, employed by the Sicilian sailors for this purpose.[u]

Mattock. A symbol of the athletæ (the sand being levelled before a combat with a mattock). This tool is borne by loves, youths, &c. upon cameos, marbles, and coins, and sometimes occur singly.[x] Ours in the Anglo-Saxon *meottoc*, the *picois* of Will. Brito, and our pick-axe.[y]

Mattress. Made of feathers, flocks, dried vegetables, *Spartium junceum*, or Spanish broom. The Greek labourers, and our servants, slept upon them. It was deemed a hardship. Under the bed, ancient.[z]

[t] Enc. Plin. xxi. 18. Pintian in eund. xiii. 12. not. d. Juv. S. vi. Ov. Fast. L. vi. Lye. Du Cange, vot. cit. M. Par. 286. Mart. vi. 39. Collins, tit. Norfolk.

[u] Athen. xii. Barthol. in Mart. xii. 32. 12. Enc. [x] Montf. Winckelm. Coins of Albinus, Septim. Sever. Marble at the Capitol. Coins at Chios in Scaliger. Enc.

[y] Lye. Du Cange, *v.* Marra.

[z] Enc. Plut. in Philopœmen. Beckm. Inv. ii. 289. Strutt's Horda, iii. 64. Joinv. i. 187.

Maund. A basket, whence says Nares, *Maundy* Thursday.

Mazer. A wooden standing goblet, denominated from Maeser, Dutch for maple; sometimes made of other wood, and with silver feet. Common among the Northern nations, but mean.[a] Nares makes it a bowl, always very large.

Measures for Corn. In a recess of certain buildings at Pompeii, probably horrea, or granaries, are the publick corn-measures, similar to those near the Agora, at Athens. They are cylindrical perforations. The bottom was false, and when removed allowed the corn to run out.[b]

Medal and Chain. A gold medal and chain was a usual gratuity of princes to men eminent in any of the faculties, more especially law, physick, poetry, and musick; and it was ever after worn; at least upon public occasions.[c]

Medicine Chests. The *Narthecium* of Martial, generally made of ferule wood; sometimes of ivory. The term quoted is said to be derived from the narthesc, a species of cane, because they put medicines in it, after taking out the pith. Medicine chests were so ample in the Middle Ages as to be called portable shops, and included veterinary medicines.[d]

Memorandum Book. Augustus had one, called a *libellum*, in which he made notes of what he had to say, of moment, but he punished Pinarius as a spy for taking notes at public orations or lectures. Isidore calls it *manuale*.[e]

Meshing-tub. The Anglo-Saxons *mex-fæt*, and the staff the *mex-scofle*.[f]

Mile-stones, Milliaries. An itinerary column among the Romans was a pillar with a face, placed in the crossway upon a high road, where it indicated the different roads by inscriptions engraved upon the faces. Those

[a] Du Cange, *v.* Mazer, Mazarum.

[b] Pompeiana, i. 216. [c] Hawk. Mus. iii. 372. [d] Mart. Apoph. 78. Cic. de Fin. 2. Beckm. Inv. ii. 151. [e] Suet. c. lxxxiv. cxxvii. Du Cange. [f] Lye.

of the Romans are usually called *milliary columns*, on account of the number of miles inscribed upon these monuments. Besides, they placed them from mile to mile, with the distances of different places from the towns where the road commenced. Those found in a certain part of Gaul (*Gallia comata*), not conquered by Cæsar, have the distances expressed by leagues (*leugæ*). In the others are milliary columns. Sometimes, in the same country, the distance of one station from another is marked both in the Roman and Gaulish fashion, i. e. in miles or in leagues, not once only upon the same, but upon different columns. The word *leuga* or *leonga*, originally Gaulish, comes frome the Celtic *longe* or *leak*, a stone, whence it is inferred, that the use of dividing roads by leagues, and marking each division by a stone, was probably known to the Gauls, before their conquest by the Romans. Several milliary columns are engraved in Montfaucon.[g]

Milk-pail, or rather Vase, among the Romans was in the form and handle a barber's shaving pot of copper, but is much flatter and broader.[h] With us it was a pail, the Anglo-Saxon æsten and milc-fæt, and it was furnished with handles, so as to be capable of carriage between two men, by a pole thrust through.[i]

Miniature. Count Caylus[k] has engraved eight small heads of women in pottery, which might, he thinks, be the substitutes (used by lovers, and mentioned by Cicero) for paintings, which art, he says, the ancients *never* used for the consolation of absent lovers. Propertius,[l] however, says, in a fit of jealousy, "Me *juvenum facies pictæ*," and again, "Aut certe *tabulæ* capient mea lumina *pictæ*," which last passage seems evidently to apply to pictures, though it is certain that the Ancients did despise small paintings. For Pliny says, that the fondness of Aterius Labeo for them, if the sentence refers to that, not to his pro-consulship, "risu et contumelia erat." Some very fine miniatures occur in the illuminated MSS. of the Middle Ages, admirable for portrait and colouring, but too flat and of very insufficient shade.

Mirror. See Looking Glass, p. 328.

Missals for Oaths. Had a figure of a cross on the binding, upon which cross the oath was taken.[m]

Model, Modelling. Winckelman says, that the substance first used was clay. The ancient artists, like our own, used the *Ebauchoir*,[n] the fingers, and particularly the nails in the delicate parts, and to bestow expression. This is the "ad unguem factus homo" of Horace. They also used the thumb in moulding wax. C. Caylus is mistaken in supposing, from a passage in Diodorus Siculus, that the Egyptians and Greeks used no models. Besides those in plaster of many figures in bas-relief, there is a Prometheus in Stosch, who uses the plumb-line to measure the proportions of his figure. The sculptor works with the compass in his hand, and the painter labours with the measure in his eye. In these, and in the Middle Ages, we find wooden models of towns; modelling in earth and clay, long known to the Indians; and presents of models of ships in gold. Ivory models also occur. Models of houses were among us called *Frames*, and made upon so large a scale as to take fourteen loads of wood.[o]

Mole-traps. The same in 1357 as now, *viz.* an elastic bough with a noose annexed, but used for other animals beside moles. Pliny mentions bed-coverings made of mole skins.[p]

g Enc. h The figure of March holds one in Montfaucon, Suppl. i. b. i. c. 5.

i Lye. Angl. Sacr. i. 205. k Rec. i. 180.

l L. iii. El. vi. &c. Plin. xxxv. 4.

m Plin. xxxv. 4. Sir R. C. Hoare's Mod. Wilts (Hundred of Mere), 143.

n This appears in a figure of the statuary Alcamenes upon a small bas-relief of the Villa Albani.

o Winckelman, Art. iv. 7. Descr. des Pierres grav. de Stosch, p. 315, n. 6. Sigon. Fast. in Cæs. Aurel. Vict. cxlv. Sketch Hind. ii. 99. Froiss. ix. 367. Gage's Hengrave, 51.

p Du Cange, *v.* Ramerium. Plin. viii. 58.

MONEY, MONEY-BAG, MONEY-BOX. The λαρναξ of Homer translated *loculus*, signified a silver chest, in which arms were deposited; but the Romans made *loculus* to denote besides a box, a bag or pouch. A money-bag is the sacculus of Apuleius,[q] sealed with the owner's seal that the bag might not be opened and counterfeits substituted. In the Pompeian paintings, the money-bag is represented as broader at bottom than at the top, which is drawn in with strings. We find also that money was carried in the girdle; under circumstances, concealed so as not to fall into the hands of the enemy; deposited in temples; and strongly ironed-chests, the *ferratæ arcæ* of Juvenal. In the time of Nero it was excellently counterfeited, by laying a thin leaf of silver over copper, not to be discovered by the Nummularii. Thus Nodot, who adds, that the Romans wore rings on the left hand, and when they borrowed money, both parties signed the obligation, called *Syngrapha*, the borrower sealing it with his ring. Hence the Pope's "datum sub annulo Piscatoris." The Romans thought it disgraceful to be dunned. In the Middle Ages, money was sent abroad in casks;—conveyed in chests by mules, carried in the pocket, concealed in subterraneous places, and weighed in scales. Coiners, and objections to taking money out of the realm, are also mentioned.[r] The *Teage*, or money-box, of the Anglo-Saxons, was under the care of the wife, as among the Greeks. It is the *Cassia* of Du Cange. Bishops, or Bachelors, had particular officers, called *Clavicularii*, or key-keepers, or they themselves kept the keys of their treasures suspended from the neck or girdle.[s]

MORTAR. The ancients applied means to various uses; hence, according to Pollux,[t] Menander calls καρδαπος, in Aristophanes, a kneading-trough, and also in Pollux,[u] and ληνος a word which signified a vat in which grapes were trodden, a baking-utensil from the translation *linter*, possibly of a boat shape, and sold in the forum.[x] Critias mentions a sculptor of mortars, and Demosthenes the use of them in grinding medicine.[y] That of Hesiod was made of wood, three feet high, and the pestle likewise of wood; but Pliny makes them of Basaltes, a black stone. One of marble was found at Herculaneum. Du Cange has marble and copper mortars, and mortars with two handles, in which matters seasoned with pepper and salt were prepared. A brass mortar, belonging to the infirmary of the Abbey at York, inscribed 1308, has two handles, the sides ornamented with two rows of quatrefoils, in which are animals passant and rampant. Strutt mentions, as culinary furniture, a stone mortar and a small spice mortar with an iron pestle.[z]

MORTER. It is thus described in the regulations of the Royal Households. A cake of virgin wax, with a wick of cotton in the centre, was put into a silver bason, in which was a little water. It was called Morter, from its likeness, when consumed, to a spice mortar; for the flame melting first the middle of the wax cake which was nearest to it, the wax by degrees, like sand in an hour-glass, ran evenly from all sides to the middle, to supply the wick.[a]

MOULDS FOR PASTRY. Of bronze, were found at Herculaneum. They are of the form of striated shells, hearts, and other elegant patterns.[b]

MOUSE-TRAP. Demosthenes and Aristophanes denote a machine of this kind by the terms γαλεαγρα and μυαγρα, which had a peg connected with snares

[q] 231 Ed. Bip. Cuts. in Pompeii, ii. 281.

[r] Apul. Metam. x. Spartian in Pescenn. Nig. Cic. in Verr. i. &c. Juven. L. iv. S. xi. v. 26. Nodot in Petron. i. 278, 290, 299. M. Par. 462, 517. X. Script. 2627, 842, 2345, 2703, 2068, 2677, 2678.

[s] Theophrast. p. 52. Rous's Archæol. Attic. 194. Leg. Canut. X. Script. 968. Scr. p. Bed. 30 a. Paston Letters, iii. 324.

[t] vii. 33.

[u] x. 24.

[x] vii. 5. 32, 33. x. 29. 31.

[y] Poll. vii. 28.

[z] Beckm. Invent. i. 227. Plin. p. 712, n.-f. ed. Pintian. Du Cange, *v.* Albiolum, Goia, Calix. Berkeley MSS. Gough's Camd. iii. 65. Strutt's Horda, iii. 65.

[a] Pegge's Curialia, 36.

[b] Winckelm. Enc. Pompeii, i. 114.

and strings, and was baited;[c] Pollux[d] makes the *μυαγρα* synonymous with *πος*, a trap such as boys now use with bricks to catch birds; the bait communicated with a prop that supported the cover, loaded with a weight. When the animal took the bait, he withdrew the prop, and the upper lid fell upon him and crushed him.[e] Varro mentions famous mouse-traps for vineyards, made in the island of Pandatharia; and Palladius, poisonous preparations. The trap is the Anglo-Saxon *Mus-fælle*, and Prensorium of Du Cange. Mouse-traps was a cant term for designs.[f]

Muccinium. See Handkerchief.

Mummy, Egyptian. The Mummies are found in the environs of Sakara, near Grand Cairo. The soil resembles a vast cemetery, adorned with numerous pyramids. Underneath are many vaults, entered like wells, by shafts. The mummies are wrapped in small strips of cotton cloth, tempered with a composition fitted to prevent decay, which bandages make so many turns and windings, as sometimes to be more than a thousand yards. Often the band, which goes lengthways from the head to the feet, is adorned with hieroglyphs, painted in gold. Some mummies have upon the face a leaf of gold very delicately applied; others have a kind of helmet made of cloth, plastered over, upon which they represented the face of the person. In stripping a mummy, there are sometimes found within small idols of bronze, or other substitutes, wrought with art; some have a small piece of gold under the tongue. Some mummies are inclosed in cases, made of many cloths pasted together, or, according to some, of pasteboard. These are the *real* mummies, but the same term is also applied to the skeletons, found buried in the moveable sands of the Lybian Desert. Pauw says, that the Ethiopians, the inventors of embalming, wrapped their most precious mummies in a diaphanous substance, which seems to have been a transparent resin, though Herodotus, Diodorus, Strabo, and Lucian, have taken it for glass. The Egyptians having no such gum were obliged to have wooden cases; upon which afterwards, they copied the first statues, which are all formed like swathed figures. When they wished to bestow more expression by dismissing the bandages, they still left the feet united. Cases of glass, white and black marble, basaltes, and touch-stone, *lapis phalaris*, also occur. M. de la Sauvagere says, that the custom ceased after the conquest of Cambyses, but it is a mistake, and it probably continued till the reign of Theodosius. Some writers have pretended, that more pains were bestowed on the mummies of women than of men, but the opinion originates in mere chance. Most of the mummies now in Europe are females, because they have been found in the *souterrains* of Sakara and Busiris, where many of that sex were interred. Shaw's opinion, that the mummies of Sakara are those of public women, is not to be supported: the boxes found near them, which inclose small statues in licentious attitudes, and pencils with *surmè*, or antimony to blacken the eyebrows, prove nothing; for the custom has been usual in the East, with persons of the first quality, from that time to the present. The small statues are indubitably Osiris with the Phallus. Upon a jasper, in Stosch, is Anubis and a mummy, the star and crescent being placed between them. Captain Light penetrated into a newly discovered mummy cavern near Thebes; and found thousands of dead bodies placed in regular horizontal layers, side by side. These he conceives to be the mummies of the lower order of people, as they were covered only with simple teguments and smeared over with a composition that preserved the muscles from corruption. A tract on the subject, published a few years back, professes to show, that scarcely one of the

[c] x. 34. [d] vii. 11. [e] Hesych. v. *ιπους*. [f] Script. Re Rust. i. 8. Pallad. i. tit. 35. Du Cange. M. Par. 411.

mummies in the cabinets of Europe is genuine. Mummies are mentioned by Isidore, Papias, and others, so that they were known in the Middle Ages. Nares says, they formed part of the Materia Medica.[g] Belzoni's excellent details are abstracted in the Foreign Topography.

MUSEUMS. The Museum situated in the quarter of Alexandria, called Bruchion, was, according to Strabo, a large building adorned with porticoes and galleries to walk in, with large halls for conference upon literary subjects, and a particular dining hall, where the learned ate together. Supplied with every kind of necessary, they gave themselves up entirely to study. This Museum, founded by the Ptolemies, was in fact a modern college. Of Museums, in the modern sense, Professor Beckman says, that anciently natural curiosities were preserved in wax; and dead bodies also both in wax and honey. In the Middle Ages, particular and extraordinary articles were dried and kept in the treasuries of Emperors, Kings, and Princes, which gradually increased into Menageries, and probably Museums. Such collections were first made by private persons, in places where many families had been enriched, without much labour, by trade and manufactures. They appeared for the first time in the 16th century, and were formed by every learned man, who studied Natural History.[h]

NAILS. The first known were made of copper. Sir William Gell has engraved the round-headed bronze nails in the Treasury of Atreus at Mycenæ, which are made of copper and tin, in the proportion of 88 to 12. The bronze doors at Herculaneum, says Winckelman, were adorned with large nails of bronze. The heads of the nails in the doors of the Pantheon are five inches in diameter. This sort of nails was called *clavi capitati;* by Bentley, *Vertices.* Philander, in his Annotations upon Vitruvius, thinks, that they are the nails which Vitruvius calls *clavi muscarii*, an opinion adopted by others. Pliny gives the name of *muscarium*, or fly-flap, to the heads of some umbelliferous plants, and Dioscorides uses the term σκιαδιον, or *parasol*, for the same thing. The head of a bronze nail in the cabinet of the Roman College has nearly the figure of a parasol, in the form of a mushroom; which form must doubtless have given it an appropriate signification; for the length of the square tail of the nail is engraved with many characters; and upon one of the sides is ΑΩ ΣΑΒΑΘΩ. Winckelman had seen, however, a large bronze nail, upon which a fly was sculped in relief. It had been bought by Paciaudi for C. Caylus. In the Genevieve Cabinet are three bronze nails, five inches long, the head of which is but five lines broad: lines are traced obliquely upon the stalk. These nails, simple and devoid of ornament, have been sometimes confounded with the hair needles. There were also nails called *bullæ*, from the resemblance of the head to those ornaments. Cicero speaks of these *bullæ*, or nails, with which they strengthened the doors of temples, and whose large gilt heads formed a fine ornament. C. Caylus has given a design, which shows the fine effect of these gilt nails. Plautus observes, that doors of houses were thus ornamented, and great pains taken, by friction, to make them shine. Among the early Romans, a kind of *Fasti* or Annals, was kept by driving nails in the wall of the Temple of Minerva; and in publick calamities, as pestilence, &c. a nail was fastened in the Temple of Jupiter. Pliny mentions a kind of bituminous earth used by the blacksmiths for colouring the heads of nails. Flat-headed nails, and of iron, have been found in British barrows. Some are of various sizes, from half an inch to five inches long, and generally with flat heads. They

[g] Enc. Rec. Antiq. dans la Gaule, 329. Du Cange, *v.* Gabbara. Nares, *v.* Mummies.

[h] Enc. Beckm. Inv. ii. 60.

denote barrows of later date.[i] In the Middle Ages, the specimens on old doors, chests, &c. are endless.

Nail-knives. The Romans, except they were poor, had their nails kept in peculiar order, and cut by the barber. The Anglo-Saxons had a peculiar knife for cutting nails, called *nægel-seax;* and Du Cange mentions the *ounchisterion*, a knife, or something like it, for cutting nails.[k]

Napkin. The heroes of Homer used after meals to wipe their hands in the crumb of bread, and throw it to the dogs, but the χειρομακτρον, mappa or napkin, was afterwards the substitute.[l] Trimalchion is described in Petronius, as putting round his neck a napkin with a broad border and fringe.[m] It was customary for visitors to carry home in them apples, from the dinner table.[n] Philologers are not agreed upon the acceptation of *nappa;* some say *mappa*, others *mantile*. It is true, that when these two words are together, the first signifies a *table-cloth*, the second a *napkin*; but when they are separately used they have given them indifferently both significations. *Mappa* signifies in general, all the table linen which the master of the feast was to provide; *i. e.* the table-cloths, sometimes the beds, and napkins, used to wipe the hands before sitting down to table; as to those which the guests had before them during the meal, every one brought his own, as appears from Catullus and Martial. Napkins occur in the hands or under the arms of figures upon marbles and vases, and have been erroneously taken for *vittæ*, or sacred bandelettes. In the Middle Age, they were necessary accompaniments of the table-cloth.[o] A napkin, says Nares, was the badge of office of a Maitre d'Hotel, or modern butler. Napkin formerly meant a pocket handkerchief.

Necklace. There were three kinds of collars, or gold chains; the necklace worn by the Egyptian, and Greek and Roman women; the two last only, when they celebrated feasts or dances in the interior of the house. Many of them are engraved in Caylus, Montfaucon, and others. Servius mentions two kinds of women's necklaces, the *segmentum*, a mere strip of purple stuff, worked with gold or silver; the other the *monile*, or necklace. The *torquis*, or collar of honour, given to the Generals as a reward of valour, was commonly of gold, and, as appears,[p] was very large, and descended upon the breast, like the collar of knighthood. It was also the distinction of a Draconarius, or Ensign. As marks of honour, they are ancient indeed, for Joseph was thus decorated, and the torquès also occur among the Greeks, Gauls, Britons, and other nations. An ancient wreathed golden Torquis, found at the castle of Harlech, in Merionethshire, consists of a wreathed bar, or rather of twisted rods, about four feet long, flexible, but bending entirely only one way; it had hooks at each end, not twisted, but plain and cut even. A still more magnificent specimen is also engraved. Jornandes mentions them as substitutes for diadems. Among the Anglo-Saxons, and Normans, they were insignia of Dukes and Earls. Borellus says, a chain, or gold collar with buckles, or a gilt one adorned with gems, was peculiar to nobles, and among us were by statute confined to knights or superior ranks. Du Cange mentions the *murena*, or *murenula*, made of gold and silver mixed, in the likeness of the fish murena, adorned with gems, &c. The Chronicon Romualdi adds their being

[i] Gell's Argolis, 30. Winckelm. Enc. Varr. Re Rust. L. ii. c. 9. Bentl. Not. ad. Hor. iii.—Carm. 24. v. 6. Philander, Annot. Vitruv. L. 7. c. 3. p. 275. Plin. xii. 57. Dioscorid. l. iii. 55. Cicer. in Verr. iv. 56. Plaut. Asin. ii. 4. 20. Plin. xxxv. 15. Hoare's Anc. Wilts, i. 65, 71, 78, 104.

[k] Plaut. Aulul. ii. 4, 33. Tibull. i. 9, 11. Hor. Ep. i. 7, 49. Lye. Du Cange, *v.* Unguicularium.

[l] Poll. vi. 14. [m] Petron. c. 32.

[n] Id. Martial.

[o] Enc. Du Cange, *v.* Rogilla, Toacula.

[p] From the statue of the Gladiator Bato in the Villa Pamphili, and a bas-relief of the Capitolian Archigallus.

worn by women; Papias their ornamenting the neck, and Gilbert, Bishop of London, their pendant state from the neck, and, as I understand him, annexation to a necklace above, and a girdle below. They were also made of bent coins of gold. Whistles sometimes made like a dragon, and set with gold and pearls, were worn at the end of them, or else agate rings, which in the reign of Elizabeth were distinctions of Justices of the Peace, Mayors, &c. From the nobility they descended to stewards, upper servants, and even domestick fools. Strutt says, that they were quite common *temp.* Hen. VIII. In mourning they were folded in black scarves. In 1666 they were given with medals as rewards of valour. They are now the insignia of Mayors, Sheriffs, &c.

From Egyptian monuments it may be inferred, that necklaces were worn, made with fruits, the pods of leguminous plants, feathers, and in particular those of the *poule de Numidie.* As to the barbarians and Etruscans, the pearls and precious stones were employed in their necklaces. The British women wore amber necklaces strung as beads. In one barrow were found sixteen beads of green and blue opaque glass, of a long shape, and notched between, so as to resemble a string of beads; five were of cannel coal, or jet, and the remaining twenty-seven were of red amber, the whole forming a most beautiful necklace; some were of amber and jet beads, and others of the amber were of large size. At Lidney, county of Gloucester, was dug up a Roman necklace, made of parallelograms of brown wood, strung together. In the Middle Ages, we find those of women adorned with jewels and stones, and a stone called a baleys, and pearls. Some were called serpents, from the fashion of them; but specimens are quite common.[q]

NEEDLE. Pliny mentions them of bronze, and needles both for sewing and knitting occur in the Hamilton collection, a circumstance particularly to be noticed, because the Encyclopedists say, that *no* specimen exists. According to Casaubon, the *belonotheka*, or aciarium, was a needle-case; and one in the Middle Age is long and cylindrical with a loop at the end. Beaux used to carry these cases about them to mend their cloths upon accident.[r] Bush-lane, in London, was famous for needles. See TOILET.

NET. Fishing nets have been before mentioned. Pitching them for preservation is also ancient. Horace and others speak of the carriage of bread in nets. This was an Asiatick custom, for at Lony in India, provisions are suspended in a net from the roofs, to preserve them from rats, cats, &c.[s] In the Middle Ages we find golden nets, drawn by purple ropes, used in hunting; that sport with nets, as among the Classical Ancients, being usual. The Anglo-Saxon Dictionary mentions nets even for gnats.[t]

NEWSPAPERS. Plutarch notes, that the country people were very busy in inquiring into their neighbours' affairs. The inhabitants of cities thronged the court and other publick places, as the Exchange and Quays, to hear the news. The old Gauls were very great newsmongers, so much so, says Cæsar, that they even stopped travellers on this account, who deceived them, and thus brought error into their counsels. Juvenal notices the keenness of the Roman women for deluges, earthquakes, &c. as now, for wonders and private matters. Merchants and purveyors of

[q] Serv. En. i. 658. Enc. i. c. 41. v. 42. Plut. Polit. Prec. Jornandes de regn. Suec. i. 49. Chron. Sax. 123. Scr. p. Bed. 514, b. Du Cange, *v.* Fermeiletum. Warton's Sir Thomas Pope, 166. Collins, tit. Howard. Steevens on Shakes. Stow, 501, &c. Strutt's Horda, iii. 101. Berkeley MSS. Antiq. Repert. i. 61, 134. Whitak. Manchest. ii. 27. Du Cange, ii. 745, *v.* Serpens. Gough's Camd. ii. pl. 18. b. 20. Vetust. Monum. vol. v. Hoare's Anc. Wilts, i. 77, 125, 213.

[r] Plin. xxxiii. 13. Causaub. in Theophrast. p. 196. Strutt's Dresses, pl. cxxxii. Nares, *v.* Bush-lane.

[s] Bombay Transactions, iii. 197.

[t] Plut. Quæst. Nat. XV. Script. 601. X. Script. 2605. Lye, *v.* Miegnet.

corn, as now stockjobbers, used to invent false news for interested purposes. It was not uncommon to put the bearers of bad news to death. In the Middle Ages pilgrims, and persons attending fairs, were grand sources of conveying intelligence. Blacksmiths' shops, hermitages, &c. were other resorts for this purpose, in common with the mill and market. Great families used to pay persons in London for letters of news. In London, as St. Paul's Church was the great place of *advertising* (of which before, under HAND-BILLS p. 311), so was it also for news. In Nichols's Progresses, a gentleman says, "that his lackey had not walked twenty paces in Pawles, before he heard, that sundry friends of his master had taken leave at Court, and were all shipt away." Servants were sent there on purpose to fetch news. Of the introduction of newspapers by the Gazette of Venice every body has read. Herbert calls "The Siege of Rhodes," by Caxton, "the ancientest Gazette in our language;" but to prevent the mischief of false alarms, through the Spanish Armada, the first newspaper, styled "The English Mercury,"[u] then, as afterwards, in the shape of a pamphlet, appeared in the reign of Elizabeth.[v]

NEW YEAR'S GIFTS. Congratulations, presents, called *strenæ*, and visits were made by the Romans on this day. The origin is ascribed to Romulus and Tatius. The usual presents were figs and dates, covered with leaf-gold, and sent by clients to patrons, accompanied with a piece of money, which was expended to purchase the statues of some deities. We have an amphora, with an inscription in red, "*Fabriles Marcellæ æternam Felicitate*" (*m* being often omitted), *i. e.* a New Year's present from the Potters to their Patroness. Count Caylus has given another piece of pottery, with the inscription, "*Annum novum Faustum Felicem tibi*," *i. e.* a happy new year to you. He adds another, where a person wishes it to himself and his son. In Stosch are engraved three small medallions, with the above laurel leaf, a fig, and a date. One medallion is of Commodus; another of Victory; a third, Janus, standing in a temple. The inscription somewhat effaced, wishes a happy new year to the emperor. The Greeks borrowed the practice from the Romans, and it continued, though not in the same form, during the Middle Ages; our kings, and the nobility, especially, interchanging presents.[x]

NIPPERS. See TWEEZERS.

NOSEGAYS. Figures appear with them on coins. Proserpine collected flowers, and women wore roses in their bosoms. In the 13th century we find a young woman carrying a rose-sprig in her hand; and in the next, the sale of nosegays occurs as a trade at Toulouse.[y]

NOVELS. Obscene tales and fables (the Milesian) were the substitutes among the Greek and Roman women.[z]

OCTOPHORUM. Not a carriage with eight wheels, as some; but a litter, carried by eight men, used only by women, effeminate men, and invalids.[a]

OIL JARS, with handles and covers, have been found at Pompeii.[b]

OISTER-TRAY. "Item. One little joyned bord, with feete to terne in, for oisters."[c]

ORRERY. Barthelemy saw one of glass at Herculaneum; and there was a very curious one at Croyland in 1091.[d]

OSTIARII. Officers having the charge of the keys of a church. See KEYS, p. 319.

[u] The first number is still preserved in the British Museum, and is dated July 23, 1588.

[v] Plut. de Curios. Casaub. in Theoph. 206, 214. Sigon. Fast. anno 620, 677. Past. Lett. ii. 76. Brit. Monach. Whitaker's Craven. Nichols's Progr. ii. 96. Dibdin's Typogr. Antiq. i. 353, and the authors quoted under HAND-BILLS, p. 311.

[x] Enc. Cayl. Rec. iv. pl. 87. n. 3. Stosch. Archæol. i. 9. Nichols's Progresses, &c.

[y] Apul. Metam. L. ii. Strutt's Dresses, pl. lxi. Du Cange, *v.* Caramelator.

[z] Plut. Conjug. Prec. n. 44. De aud. Poem.

[a] Mart. vi. 59. Enc.

[b] Gage's Hengrave, 28.

[c] Barthel. Trav. in Ital. Gough's Camd. ii. 235.

Ouche; Nares calls a jewel, broche, spangle, or necklace.

Oven. See p. 80, and p. 143.

Packstaff. One on which pedlars carried their goods.[e]

Packthread, occurs in 1425.[f]

Padlock. At Swine has been found a (presumed) Roman padlock. It is of the form of one of their bells, *i. e.* like the modern sheep-bell, with a ring at top. On the side it had an opening like a key-hole, but longer, a slit terminating in a circle. Inside was found a key, like the modern, but without wards. There might have been a catch within, which the key disengaged.[g] Nodot and Montfaucon find an assimilation in some of the ancient locks. It occurs in the Middle Age.[h] See Lock, p. 328.

Pails. A bucket for water is mentioned in the Pentateuch, Isaiah, and Homer; and is the καταχυτλον of Pollux, used in the baths,[i] and the situla of Plautus and situlus of Cato. A specimen has been found of wood with brass hoops; that of Andromache, in the Iliad, was of metal. The Romans had a small low concave vessel bearded, called *nanus*, for holding water, and the pail is mentioned in Callimachus. In a barrow at Ash, in Kent, which contained a little cabinet of Roman-British Antiquities, was found a wooden pail, hooped in brass. Wooden and brass pails occur in Papias, &c.[k]

Palimpsestus. See Pocket-book. p. 347.

Pall. The black funeral pall was ancient, and was of cloth, silk, &c. but it was sometimes adorned with the richest gold fringe, being kept by the church to which it was presented. Some were even of crimson and gold brocade, with needle-work figures of John the Baptist, between fourteen men and thirteen women kneeling, for the use of which sixpence was paid to the poor.[l] The Dunstable Pall

Pallet. A low bed without curtains, perhaps it went upon wheels. It was called *trundle;* also a *truckle-bed,* which in the day-time, for want of room, was concealed under a higher bed. It was occupied in ladies' rooms by the maid, by the chaplain or tutor in an esquire's family, and the page, fool, or servant of a gentleman. It was drawn out at night to the foot of the principal, sometimes called the *standing* bed.[m]

Panathenæa. Feasts at Athens in honour of Minerva, imitated by the Romans, and called by them *Quinquatriæ.* C. Caylus has engraved a *tessera* of ivory, with ΠΑΝΑΘΗΝΑΙΑ. The reverse has XV in the Roman character, which shows its date to have been after the conquest of Greece. From the mixture of the two characters, the Count infers a relation to the union of the two nations.[n]

Panniers. Some very large and clumsy appear in the Egyptian paintings, and surmount the sides of the beast. Those on the Trajan column resemble kettle-drums, and join at top, as do those of the Herculanean paintings called the *sporta,* or double panniers. They are made of stout reticulated oziers or rushes, a perpendicular band crossing an horizontal one, both strong, brims similar. *See Plate,* p. 293. Fish was carried in them in the Middle Ages.[o]

Paper-garlands. Anciently hung up in churches, after the interment of maidens.[p] It was taken from the custom of the primitive Christians to place crowns of flowers at the heads of deceased virgins; virginity being honoured from deference to the Virgin Mother. Some of these garlands were wrought in fillagree work, with gold and silver wire, in resemblance of myr

[e] Nares. [f] Du Cange, *v.* Pakthred. [g] Gent. Mag. Nov. 1824, p. 427. [h] Id. *v.* Luchetum. [i] x. 19. [k] Fest. Enc. Callim. Hymn. Dian. 50. Hom. Il. Θ. v. 187. Du Cange, *v.* Sitella. Gough's Camd. i. 244.

[l] Angl. Sacr. i. 63. Bibl. Topogr. Brit. n. viii. 217, 218. [m] Pegge's Curial. 21. Nares, *v.* Truckle-bed. [n] Cayl. iv. pl. 54. n. 3. [o] Antiquary's Magazine, i. 80. Froiss. xii. 186. [p] Bibl. Topogr. Brit. iv. 6.

tle, with which plant the funebrial garlands of the ancients were always composed, whose leaves were fastened to hoops of larger iron wire, and they were lined with cloth of silver. Other accounts say, they were carried solemnly before the corpse by two maids, and afterwards hung up in some conspicuous place within the church, and were made in the following manner, *viz.* the lower rim or circlet was a broad hoop of wood, whereunto was fixed at the sides thereof part of two other hoops, crossing each other at the top at right angles, which formed the upper part, being about one third longer than the width. These hoops were wholly covered with artificial flowers of paper, *dyed* horn, and silk. In the vacancy of the inside from the top hung white paper, cut in form of gloves, whereon was written the name of the deceased, her age, &c. together with long slips of various coloured paper or ribbons: these were many times intermixed with gilded or painted empty shells of blown eggs, as further ornaments, or it may be as emblems of bubbles, or the bitterness of this life; while other garlands had only a solitary hour-glass hanging therein, as a more significant symbol of mortality.[q]

PARAPEGMA. An astronomical machine, used by the Syrians or Phenicians to show the solstices by the shade of the style.[r]

PARASOL. See UMBRELLA.

PARISH-TOPS. A very large top made of willow wood was formerly kept for whipping by the peasants in frosty weather, that they might be warm, and out of mischief through idleness.[s]

PASTE-BOARD. Mummies have been said to be inclosed in it.[t]

PASTINUM. A two-forked hoe.[u]

PATEN. One of silver very thin, with a fine radiated head of Christ, was found at Kirkton, county of Lincoln.[x]

PATERA. A sacrificial dish used for many purposes, as to receive the blood of the victims, and pour wine between their horns. There was no house without a patera and acerra. (*See figures of both, in Plate, p. 293.*) These, in common acceptation, are dishes resembling soup-plates, with or without handles, and generally limited to the purposes of receiving the blood of victims, or of making libations, apparently so when in the hands of females. But the vessel used for receiving the blood was by the Greeks called σφαγιον;[y] and the *patera*,[z] a term not of Greek origin, was seemingly used for only receiving some of the blood, and swallowing it, or pouring it on the head of the victim.[a] The *pateræ* found at Herculaneum were mostly of white metal, elegantly embossed with figures. But the term has been most loosely applied. The αρυβαλλος of Aristophanes was a vessel, by means of which water was poured upon the heads of bathers;[b] and such a vessel, with a handle, was found in the baths of Herculaneum, of which further below.[c] This has been called a *patera*, and culinary utensils resembling stew-pans, as well as mirrors, have been also so denominated. By the discoveries at Herculaneum, vessels of this form appear to have been used in the baths to pour water upon the body. One was found strung with a packet of strigils upon a ring, similar to that used for keys. Winckelman adds to their uses, that of libations of water and wine, or of pouring honey either upon the altar or victim. Most of the Roman, he says, resemble round bowls, without handles, but many are like soup-plates or saucers, with handles terminating in a ram's head. The Etruscan, at least those with carved figures, are like a plate, surrounded with a small edge, and have handles, most of which have *poignées* or grasps of another material, because too short without them. The

[q] Popul. Antiq. ii. 203, 207.
[r] Enc. [s] Johns. and Steev. Shakes. iv. 162. Nares, *v.* Parish-top. [t] Enc.
[u] Columell. 3, 18. [x] Gough's Camd. ii. 242.

[y] Poll. x. 24. [z] From *Pateo.* Valpy.
[a] Cicero, Virgil, &c. [b] Poll. vii. 33.
[c] Winckelman.

patera filicata is adorned with leaves of fern; the *patera hederata* with those of ivy. Those of Herculaneum, says Winckelman, are mostly of white metal, finely worked around. Some have in the middle a kind of medallion in relief, as well as he could recollect, of a victory in a quadriga. Generally, the handle is round, channelled lengthways, and terminated by a ram's head; some by the head and neck of a swan. In the handle of one of the finest the extended feet of the swan serve to fasten it to the dish. Pennant notices a confusion often made between *pateræ* and *apophoreta*, which are round, flat, and without a cavity. In the Hamilton Collection at the British Museum is a fine golden patera, embossed with bulls.[d]

Pater-nosters. Chaplets of beads, of amber, or coral, or glass, or crystal, or gold, or silver. The Nuns sometimes hung them from their necks.[e]

Pattens. The Anglo-Saxons had Wife's sceos, patterns or clogs. Pattens ironed like the modern, occur in 1259 among monks, and, as used by men, in the 15th century. Clogs are also ancient.[f]

Pavillion. See Tent.

Paviour's-hammer. Known to the Classical Ancients.[g]

Pax. In the Mass, a kiss (prohibited between *men* and *women*) followed the words, "The peace of the Lord be with you," which was afterwards substituted by the Gospel, with the image of the Virgin Mary on the cover. A similar ceremony ensued after the Agnus Dei with the Pax-bord, which was a piece of silver, ivory, or even board. A pax-bord, exhibited to the Society of Antiquaries, is a silver plate about two inches and a half high by two in breadth, and about an eighth in thickness, square at bottom, and bluntly pointed at the top, with a projecting handle, against which it may rest nearly upright when put out of the hand. Its general form may therefore be compared to that of a flat iron for smoothing linen, except that it is so much smaller. On the surface is represented the Crucifixion in embossed figures, with the Virgin and some others standing at the foot of the cross.[h]

Pearls. They were an especial ornament of Venus: but necklaces occur upon the Ceres, Diana, and Juno, of Crotona. The Roman women wore both necklaces and bracelets. C. Caylus has published two ancient collars, one of false pearls, blue, fastened by a golden knot, and long enough to surround the neck; the second formed of emerald prisms and rough pearls chained by a thread of gold, and a foot and a half long, so as to hang down the neck. A string of pearls round the thigh of a Genius, denoted him to be one who presided over augury. Cleopatra's dissolution of pearls is deemed impracticable by chemists. The pearl fishery here is as old as Cæsar's time. There was an ancient one in the river Ban, county of Down. The *monolinum* was a stringed thread of pearls. Chaplets of them were worn by our kings.[i]

Ped. A basket.

Pedigrees. These drawn up to Jove occur among the Classical Ancients, in the form of trees and branches, but factitious claims were punishable. Pedigrees of the person were also annexed to their images, according to Pintianus's explanation of Pliny. Welsh pedigress are absolutely title-deeds.[k]

Pediluvium. The Greek ποδονιπτηρ; in Homer, called λεβης, in Æschylus, a bronze σκαφη.[l] From the latter term, it ought to be of boat fashion, but one in Boissard resembles a large round pie-dish. Plutarch[m] describes some as made of gold.

[d] Enc. Winckelm. Art. iii. c. 2. Pennant's Whiteford, 88. [e] Du Cange.
[f] Gloss. Ælf. *v.* Sceo. Du Cange, *v.* Patinus, Zocholæ. Antiq. Repert. ii. 275. [g] Enc. *v.* Coin.

[h] Brit. Monachism, 142. Nares, *v.* Pax.
[i] Enc. Plin. 33. 3. Cayl. Rec. iii. pl. 85. vii. pl. 70. Kirke's Hamilton Vases, pl. 1, 2. Gough's Camd. 625. Froiss. ii. 247. [k] Suet. Galb. ii. Lubin. in Juven. 346. Valer. Maxim. 9. Freig. in Ciceron. Pintian. in Plin. 35. 2. Sir R. C. Hoare's Girald. ii. 331. [l] Poll. x. 22.
[m] Montfaucon, iii. pl. 39, fig. 3.

Pedometer. There were carriages among the ancients which determined the distance, and pointed out the hours, but whether odometers is not known. They were, however, known in the 15th century, and several inventions occur in those following. A pocket pedometer has been recently invented by Hohlfield, a German.[n]

Pen. Pollux[o] mentions, as writing instruments, ink, inkhorns (as we call them), and *calami*, i. e. pens made of reeds, but cut like the modern, an Asiatic fashion. Lubinus[p] observes that the word *calamitas* is derived from a broken reed, of which, not of knotty ones, as well as inspissated or diluted inks, Persius states that schoolboys used to complain, to cover their idleness. The reeds were brought from Egypt in bundles, says Martial, those of other countries being only fit for thatching. (Apophor. xiv. 38.) He also mentions the case, the *theca calamaria*, in which they were kept. (Id. 19.) Specimens of all these articles are common. Pen, made of reed, cut, &c. like our pens, is of Classical ancientry; but the first certain account of quill pens is in 636, in Isidore. Alcuinus also mentions them, but reeds were used long after together with them. There is a cut of a calamus or reed pen in the Pompeii, ii. 285. The Eastern Patriarchs from dignity used a silver pen in subscriptions.[q] *See Plate, p. 296.* Sometimes the pen was carried in the ear.[r] Clerks with their pens behind the ear occur in the Tombs of Thebes[s] and at Pompeii.[t]

Pencase. Of gold, and of jewels, and of tin. It was part of the personals of a monk, and also called *Penner*.

Pencills. See Flags, p. 307.

Pencils. Pollux[u] evidently distinguishes the γραφις for outline, from the ὑπογραφις or γραφειον, a brush. Apollodorus of Athens, in the ninety-third Olympiad, was, according to Pliny,[v] among the first who used the brush; and, although we hear of styles of lead, or pewter,[x] for drawing outlines, the chalks or coloured earths were doubtless used. See Camel-hair Pencils, p. 277. Black-lead Pencils, p. 268. Marks of red chalk occur at Pompeii, and, from memory, I think the Romans had them.

Penknife. The Greeks applied the term σμιλη, and the Romans *scalpellum*, to a fine knife used by medical men, and the paring one of shoemakers.[y] Penknife, a *scalprum librarium* occurs in Suetonius,[z] though not precisely the modern penknife, which, however, is found in the Middle Ages, and was probably used before with reeds. *See the Plate, fig.* 5. p. 296. See Knife, p. 320.

Peplos, Peplum, Peplus. Homer, Euripides, and Eschylus, use this word, not as a dress, but a carpet for covering, forming an oblong square.[a]

Periagua. A boat or canoe.[b]

Percher, or Paris Candle. A sort of candle, both the same.[c]

Periscelides. Bracelets round the ancles, often occurring on marbles, especially upon a small Love in a bas-relief at the Villa Albani.[d]

Peristromata. See Table-cloth.

Perspicil. A telescope, or glass for distinct vision.[e]

Peson. In the inventory of Sir John Fastolfe's plate, we have "In primis, a peson of gold, it fayleth v. balls weighing xxiii. unces of gold." Peson is a French word, and Charpentier makes it synonimous with Romaine, which was a steelyard.[f]

Phalera. A collar, the honorary reward of cavalry soldiers who had distinguished themselves. It differs from the *Torquis*, in being round, clasping the neck, and being only ornamented with studs of gold. The

[n] Beckm. i. 17. [o] x. 14. [p] P. 713. [q] Beckm. ii. 216, 217. Enc. [r] Du Cange, *v.* Calamarium, Penna, Pennaculum. Nares, *v.* Penner. [s] Life of Salt, ii. 135 [t] Pompeii, i. 3,41 woodcut. [u] vii. 28. x. 14. 37.

[v] xxxv. v. 9. [x] White's Invent. 465. [y] De Conviv. Sapient. [z] Vitell. ii. [a] Enc. [b] Nares. [c] Id. [d] Enc. [e] Nares. [f] Archæologia, xxv. 249. Du Cange, *v.* Pesarolus. Cotgrave, *v.* Romaine.

word also implied the caparison of horses.[g]

Phylacteries. Worn at first for mementoes, from Deut. vi. 8, then for ostentation,[h] at last for amulets. Even horses had them.

Pickaxes. A Roman pickaxe of iron is engraved in the Archæologia. William Brito derives it from the *Murra* of Columella, which the French named *Picois*. As to the British, picks formed with great labour from the horns of the fallow-deer have been found in the Cornish tin mines, [described at large, Chap. X. v. Tin.] The Anglo-Saxon was precisely of the modern form.[i]

Picklocks. Du Cange mentions false keys, called contra-claves, for this purpose.[k]

Pictures, in frames (first used for safety in carriage), in fresco, and leaning against the wall, have been found at Herculaneum, Pompeii, &c. Murena and Varro used the latter of wood for safety in importing some paintings from Lacedæmon. Battles, Victories, &c. were subjects. Canvas or linen was painted on. Zeuxis appears to have first exhibited a Helen for money, on which account the picture was nicknamed a harlot. Fresco pictures, removed from one wall to another, and fastened very neatly by iron cramps and cement, have been found at Pompeii; and at Stabia, pictures, separated from and leaning against the wall, have been discovered. One with folding doors to cover it, in an inclining position, the bottom resting upon a moulding of the door-case, is engraved in the Pompeii [ii. 123.] Pintianus thinks that the *Machina* of Pliny [xxxv. 10.] is the frame upon which painters place the picture for working at it. The pallet and brush are also ancient,[l] and may be seen in the woodcuts of the Pompeii.

Pillory. The Greeks had the στηλη, a pillar, to which they fastened animals, for exposure, and afterwards buried them under it. The Gauls had the *Boia*, a ring of wood or iron, in which they confined the necks and hands of prisoners. Du Cange calls it the *collarium* of the Latins and later Greeks; but that was portable, and the punishment of fugitive slaves, with a brass plate suspended, of which there is one in the Florentine Museum, with "*Tene me quia fugo*," "Stop me, because I run away." One kind was merely annexation by a chain to a stake; and this by a ring round the neck was the Collistrigium of Suetonius; and this chaining by the neck for whole days was very common. Nares says, that the *Collistrigium* was placed horizontally, so that the criminal was suspended in it by his chin, and the back part of his head. Strutt has engraved two ancient pillories, one the same as ours; the *tumbrel* being a kind of pillory four square, which turned round. Mr. Douce has various figures of ancient pillories. The first is a round one of the 13th century upon brick work, for four persons, the heads and hands being in holes, as now. The second is within a lofty cage, which turns upon a pivot (14th century). The third is the *carcan*, or ring to a post. In the fourth, the neck is put within a cleft post. This is Anglo-Saxon, and according to Strutt, is the parent of our present pillory. Criminals were whipped in this position with a scourge of three cords, each having a large knot at the end of it. The fifth is for perjury, as now, with a man's name above. The sixth is a double pillory of two circles, one within and above, the other standing upon a round tower, but under a pine-end roof. There was also a ladder of punishment, similar to a pillory, which the criminal was forced to mount. They were permanent erections in our towns; for they appertained even to persons who had not right of gallows, and were, like them, marks of feudal

[g] Enc. [h] Du Cange, in voce. See Ballard's Ladies, 288, for one made by Mrs. Bland, and presented to the Royal Society. [i] Archæol. x. 480. Du Cange, *v.* Murra. Withering's Mem. i. 168. Strutt's Dresses, pl. i. [k] *v.* Hucha.

[l] Plin. xxxv. 4, 10, 14. Æl. L. iv. 12. Pompeiana, 216.

power. Joinville mentions the exposure in the shirt and breeches.[m]

PILLOW, of feathers; of chaff; two feet long in some monkish rules; made of silk; books to read, and valuables, placed under them at night, as now.[n]

PILLS, found at Pompeii. Known in Anglo-Saxon medicine, &c.[o]

PIN. Pins of Cedar were found at Herculaneum. Tacitus mentions the substitute of a *spina*, or thorn, where there was no fibula. Spinis concreto tegmine nullis, Ovid. L. xiv. fab. 5. Consertum tegmen spinus, Virg. Æn. iii. v. 594. These thorns were curiously scraped and dried, called by the poor women in Wales *pindraen*, and used by them lately, if not now. Pins accompany the woodcut of a Pompeian toilet. Small brass pins have been found for fastening linen in British barrows; some of the same metal in form of a crutch; and another of bone, bent in a semicircular form, and perforated at the end. Metal pins are first mentioned in *our* Statutes in 1483, but the date of the manufacture here is placed by Henry and Anderson in 1543, before which, says the latter, ribbons, loop-holes, laces, clasps, hooks and eyes, and skewers of brass, silver, and gold, were substitutes. Pins of some kind are certainly more ancient, especially hair-pins; for in a computus of 1318, they are coupled with needles. Pins were at first likewise made of iron-wire blanched.[p]

PINCERS. The Roman pincers often accompany the head of Vulcan upon coins, especially those of Lipari. In a triangular altar of the Villa Borghesè they are seen with an unknown Etruscan goddess, supposed to be Juno Martialis, but who it is, and whether they are not sheers, is controverted. In the Vulcan making an helmet, of Maffei and Montfaucon, the pincers are like the flat grasps of those of blacksmiths; but from some tombs in Boissard, they also resemble the barnicle, or caliber. Of the British, see TWEEZERS. In the thirteenth century, the blacksmiths' pincers have a round head, as now.[q] *See Plate, fig.* 15, *p.* 296.

PIPE-CALL. The fowler's whistle in Chaucer.[r]

PITCH-BOXES. Vessels containing fuel for beacons *temp.* Edward III.[s]

PITCHERS. Mentioned in the 13th century; sometimes of silver and gilt, and with covers, but also of earth.[t]

PITCHFORK. Mentioned by Columella. John de Januâ calls it the fork by which corn was carried. The Anglo-Saxon is thicker and more angular in the fork than ours.[u]

PLAGULÆ. Curtains of litters, and coverings of them and beds, to keep off dust.[x]

PLASTER IMAGES. The images of deities revered by the poor, were executed in Plaster, and those figures of eminent men which Varro sent to the Provinces, were moulded in the same materials. All which remain are some bas-reliefs. They had a method of polishing a coat of pure stucco, which differed from mortar in having no sand. Casts in it were known in the Middle Age, and what is called *rough* cast in both ages.[y]

PLANE. Montfaucon has engraved a carpenter's plane nearly of the same form as the modern.[z]

PLANKS anciently used for roofing, as now.[a]

PLATE. Not to have a silver vessel was deemed a mark of poverty and meanness. Plate was marked with the

[m] Enc. Du Cange, *v.* Carcannum, Instalare, Maura, Postellum, Halsfang. Nares, *v.* Pillory. Spelm. *v.* Collistrigium. Suet. Ner. 49. Strutt's Horda, i. pl. 15. ii. pl. 1. fo. 12. Douce on Shakesp. i. 146. Joinv. i. 235, 395. Angl. Sacr. ii. 366. [n] Du Cange, *v.* Capitale, Plumarium, Saccus, Toya. XV. Script. 418. Script. p. Bed. 167, b. X. Script. 881, 2375. [o] Du Cange, *v.* Catapodium. XV. Script. 333. [p] Du Cange, *v.* Spinula, Bella. Anderson's Commerce, i. 516. ii. 72. Henry's Gr. Brit. xii. 275. Fosbroke's Gloucestershire, i. 180, 181. Rudder's Gloucestershire, 124. Hoare's Ancient Wilts, i. 115, 121, 199.

[q] Enc. Strutt's Dresses, pl. 51. [r] Id. Gliggam. 30. [s] Archæol. i. 3, 5. [t] Du Cange, v. Picarium, Picoteria. [u] Columell. L. v. c. 21. Du Cange, *v.* Merga. [x] Strutt's Dresses, pl. i. [y] Winckelm. Art. iv. c. 7. Dacer. in Fest. Du Cange, *v.* Plastegum, Cœmentitius. [z] iii. 2. b. 5. c. 1. Du Cange, *v.* Leviga. [a] Du Cange, *v.* Asile.

owner's name; taken care of by the mistress of the house, exposed on a sideboard (*abacus*), kept in a box, as in the Middle Age, and also clean. In the Middle Ages it was worked with arms, but anciently, in some instances, the escutcheon is said to be *cum arboribus* (with trees), not the modern ornaments. We find eating plates of silver, marked with a sign, like an *Agnus Dei*, but other things without any mark whatsoever.[b]

Plated Articles, Plates of Metal. Many of different metals have been found, hollowed with figures, or relief. Several are to be seen in Count Caylus. Most of them have been used in baudricks, and the thongs of a horse's harness. The thong, which supported a hunter's quiver, is thus ornamented in the same collection.[c]

Plates for eating. In use among the Romans, &c.

Plough. The ancients knew every species of plough. The Greeks had two kinds, the simple or crook with a handle, as on coins of Syracuse, and those of the Colonies, especially a large brass of Commodus, where is Hercules guiding the colonial plough, to trace the foundations of Rome. The compound plough has different pieces, and is described by Hesiod and Virgil. Coins of the Sempronia family have a plough with wheels, an invention ascribed to the Cisalpine Gauls by Pliny, who mentions also the coulter. The simple plough, or crooked staff, which, with the handle, is engraved in Spon's print of the Etruscan tomb of Echetlus, and occurs in the hands of Osiris, as being the symbol of Agriculture, is affirmed to be the Egyptian sceptre, because Osiris is said to have been the inventor of the simple plough, *i. e.* a mere crook for drawing furrows. The triangular instrument in the hands of Egyptian figures is also thought to be a simple plough without a handle, strengthened by a cross piece, not a musical instrument, as Clayton; or the Agatho-dæmon, as Kircher. Dickson, in his Ancient Husbandry, conceives the *buris* to be a crooked piece, connecting the beam or *temo* with *stiva* the handle; the *aures* of the same nature and use as our mould-boards. The *dentale* held the *vomer*, and the *culter* the shares. The *ralla* or plough-staff cleared the shares. In Denon we have a plough from the tombs at Thebes, resembling those still in use; and the ploughman sowing, by casting the seed over his head. According to Joinville, the plough without wheels is mentioned in the Middle Age as singular in Egypt. The Anglo-Saxon plough had only one handle, but a wheel, &c. with scarcely a variation in form from the modern. The Norman plough is without wheels, and had but one handle, which they held in one hand, while in the other they had the plough-staff (sometimes superseded by an axe) to break the clods. Strutt mentions the coulter as introduced in this æra. Bulls and oxen drew ploughs. The Welch only ploughed in March and April; and the men at work used a chant, which is mentioned by Giraldus.[d]

Plumb-line, mentioned in Amos, vii. 7, 8. That for sounding is also ancient.[q]

Pluteus. Besides an engine of war, it signified the side of the bed, next the wall; and a support for books or busts.[r]

Pocket-book. Besides diptichs and waxed tablets, the ancients had a substance, called *Palimpsestus*, the writing of which was effaced by a sponge. In the Middle Ages, *manualia* and *enchiridia* were pocket books.[s]

Pocket-handkerchief. See Handkerchief, p. 311.

[b] Suet. Domit. c. 1. Petron. i. 116, 158, 340. ed. Nod. Plutarch. M. Par. 2038. Lamprid. Alex. Sever. Du Cange, *v.* Escutum, Grosseleni.

[c] Cayl. ii. iii. pl. 48. n. 1.

[d] Hesiod Lab. et Dies, 430, &c. Eustath. Od. n. 32. v. 13. Virg. Georg. i. 169. Denon, pl. 54, Eng. ed Joinv. i. 133. Strutt, Hord, i. 74. pl. 32. f. 7. ii. 13, 77. Dress. pl. i. Eadm. 18. J. Rous, 161. Sir R. C. Hoare, i. 56.

[q] Lucil. Enc. Du Cange, *v.* Cataprates.

[r] Juven. ii. 7. Enc.

[s] Cic. Fam. 7. 18. Catull. 20. 5. Varr. Enc. Du Cange.

Poker, mentioned by John de Januâ in the thirteenth century. See Fire-forks,[t] p. 305.

Poking-sticks. Implements of steel (in order to be used hot) for stiffening ruffs; introduced 16th Elizabeth, before which time setting sticks of wood or bone were used.[u]

Pomander, *i. e. Pomme d'ambre.* Mr. Gage calls it a trinket for perfumes, sometimes represented in portraits, attached to the wrists of ladies; and also found in monumental effigies, suspended from the girdle. Nares makes it *either* a ball or other form, composed of perfumes, worn in the pocket or about the neck, or a silver trinket to hold the perfumes.[x] In Nichols's Progresses, is "a cheyne of pomander, with buttons of silver betwene."

Pontoon. The pontoon of Cæsar and Aulus Gellius is a square vessel for passing rivers, adapted to horses and carriages, *i. e.* a ferry-boat.[y]

Poors' Boxes. The Jews had one which was inscribed with an abbreviature, signifying "*a gift in secret pacifieth anger.*" Prov. xxi. 14. Innocent III. ordered a hollow trunk to be placed in every church, to receive alms for remission of the sins of the donors; and Anthony Wood says, there were few or no almshouses before the Reformation, when they were founded, often for decayed servants of the founder's family. In every church was a poor man's box, and also at great inns: Canons used to give to them on Sundays at processions. They are often mentioned in the 12th century, and Du Cange refers to Josephus for them.[z]

Porter's knot. The *Arculus* of the Classical Ancients and Du Cange, was a circle put upon the head for the convenience of carrying vessels.

Porter's Lodge. It had a dungeon, and was a place of smaller punishment for the servants and dependants of the great.[a] Evelyn says, "I am told that our Mahomed having received his Adjuda de Costæ from the bounty and charity of a great person of more easie belief, *is slipt aside for fear of the Porter's lodge.*"

Portmanteau. The cavalry in the Theodosian Code carry *aversæ*, things of this kind. The construction of leather with the hairy skin outermost is not novel; the Greek *κυνουχιον*, and Latin *riscus*, being a bag for clothes made or covered with dog-skin. The ancients travelled with servants carrying baggage, as now. The portmanteau was the *maile* of the Middle Age, and had a lock. Gregory of Tours mentions an invention of this kind for carrying clothes, called *volucrum.* Evelyn says, that the Queen of Charles II. brought over with her from Portugal such Indian cabinets and large trunks of leather, as had never before been seen here. Du Cange mentions the cloak carried behind.[b]

Portraits, in wax, of the masters of houses, and kept in cases, were taken out on festivals, and handed round to the visitors to kiss.[c] There is reason, says Dr. Clarke, for believing, that many of the statues by Grecian sculptors, considered to represent Venus, and particularly the famous Medicean Venus, were statues of Aspasia, the concubine of Cyrus, whom the Greeks represented with the symbols and attributes of Venus, as the dove, dolphin, &c. from the particular favours which were said to have been conferred upon her by that goddess: and probably the Cnidian Venus was nothing more than a statue of Phryne, the mistress of Praxiteles, whose picture Apelles painted for his Venus Anadyomene.[d] The frieze of the Parthenon is also supposed to contain portraits of the leading characters, during the Peloponnesian war, particularly of Pericles, Phi-

[t] Du Cange, *v.* Titionarium. [u] Strutt's Dresses, 369. See Steevens and Douce. Nares in voce. [x] Gage's Hengrave, 124. Nares in voce. [y] Enc. Du Cange. [z] Godwin's Moses and Aaron, 82, Ed. 3. Du Cange, *v.* Troncus, Truncus. Popul. Antiq. i. 231. Gage's Hengrave, p. 5.

[a] Nares. Miscell. 568. [b] Enc. Casaub. in Theophrast. 247, 310. Du Cange, *v.* Mala, Torseria, Volucrum. Evelyn's Mem. i. 336. [c] Winckelman, &c. [d] Evelyn, vii. 31.

dias, Socrates, and Alcibiades.[e] The portraits of the ancients were chiefly *en medaillon.* We have some portraits on foot of kings, princes, and ancient generals. Nero exhibited himself on a canvas 120 feet high. Portraits in character were common; begun on shields with M. Claudius, A. U. C. 259. He was followed by Emilius. Among the Anglo-Saxons, superior personages of both sexes, when represented in their dwellings, and especially when they are seated, are usually depicted in their full dresses: the servants and common attendants are drawn without mantles; and the male servants constantly with the short tunick, frequently barefooted, and rarely with any covering for the head. We hear of the King's picture painted on parchment in the 12th century. Portraits were also sent to discover delinquents, if they should escape. They were called counterfeits. Dibdin says, that the earliest known specimen of portrait painting in Great Britain, is of Richard the Third's reign, but he, of course, alludes only to particular kinds, for portraits in effigies, painted glass (where are no whole lengths before the 14th century) and illuminations, existed long before.[f] Indeed, portraits of men, in the characters of Christs and Saints, and those of women, as Madonnas, were quite common.

POSNET. A small pot or skillet, sometimes of silver.[g]

POSTS (with Scales and Weights). In 1759 the Chapter of Saint Patrick's, Dublin, ordered a post with scales and weights to be erected in Goodman's-lane, and another in Mylor's Alley, and also, that brass standard measures should be purchased, and remain at the above-mentioned places for the use of the liberty.[h]

POTS. See VASES. Some of culinary use, with swing handles like the modern, are engraved in Pompeii, ii. 307. Some Gaulish coins of silver gilt were found in the island of Sark, in an earthen pot, *bound with an iron hoop.*[i]

POTTLE. A measure of two quarts.[k]

POUNCET BOX, was, says Nares, a box, perforated with small holes, for carrying perfumes, but not a snuff-box.

POYNETTES, Nares calls small bodkins or points to punch holes with.

PRÆFERICULUM. Festus says, that it was a large vase, *without a handle.* The term was also applied to long sacrificial vases, *with handles,* very elevated. Winckelman describes one at Portici, with a moveable handle, and two large and two small ears, richly wrought with figures, &c.[l] *See the Plate, p. 293, figs. 9. 10.*

PRAYER-BOOK. Queen Elizabeth wore her prayer-book hanging from her girdle by a gold chain. Girls and young men used to have them finely bound and strung.[m]

PRESS. Vitruvius mentions *vice-presses* and *lever presses.* The former occurs upon the coins of Bostra, in Arabia; the latter in the paintings of Herculaneum, where two small Genii are pressing oil from olives without a vice. Claudian mentions a press used to give a gloss to clothes. Denon, from the tombs at Thebes, gives a kind of coffer or clothes' press. A press with two vices occurs in an illuminated Bible of the fifteenth century.[n]

PRICKLE, a sort of basket.[o]

PROBE. The invention of Esculapius, mentioned by Du Cange, small and slender, as now.[p]

PRUNING-HOOK, accompanies figures of Silvanus.[q]

PSELLION. Either a kind of ring or amulet hanging from the neck, answer-

[e] Evelyn. Id. vi. 239. [f] Enc. Lamprid. in Commodo. Bromley's Arts, ii. 98. Angl. Sacr. ii. 385. Script. p. Bed, 127, b. Timon of Athens, A. v. Sc. 2. Dibdin's Typogr. Antiq. i. cxxviii. Strutt's Dress. i. 85. Neale and Brayley's Westm. Abb. ii. 143. [g] Nares. [h] Mason's St. Patrick's, Dublin, p. 21.

[i] Gough's Camd. [k] Nares. [l] Enc. [m] Nichols's Progr. Pref. i. xxvi. Gent. Mag. lxi. 321. Peacham's Compl. Gentlem., 54. [n] Vitruv. 6. 9. Claudian, Epith. Pall. et Seren. v. 101. Denon, pl. liv. Eng. ed. Notices des MSS. vi. 118. [o] Nares. [p] Beckm. Inv. iii. 170. Du Cange, *v.* Spicelia. [q] Stosch, &c.

ing to the *occabus* and κρικος of the Greeks, or *circulus* and *armilla* of the the Latins, or a curb (gourmette).[r]

PSEPHOI. Small, flat, polished, round stones, all of one colour for calculation, but black and white for the ballot. Very few, if any, are found in cabinets. The Romans called them *calculi*, but ivory counters were used in the time of Juvenal.[s] See COUNTERS, p. 295.

PUGILLARES. The Pugillares appear to have been of various kinds, and not always prepared with wax; some were made in the form of diptychs, or books, and had thin laminæ of wood or ivory, or perhaps leaves of parchment, fixed within the covers: others had the leaves kept together by a wire or ribbon, which passed through a hole common to all of them, so that they opened like a fan.

Martial has several epigrams upon Pugillares, among them two upon those of ivory, and membranes. The first he recommends, because letters written by black upon white ivory, are most easily read, which was not the case in writing with the *style* upon dark coloured wax tablets. The second appear to have been like our books of asses skin, for it was usual from the most ancient times to write upon the skins of various animals *(unde Parchment)*.[t] Several of these Pugillares have been found at Pompeii, some with only a single leaf, like a slate, to hang upon a wall, others like a book, called duplices, triplices, quintriplices, according to the number of the leaves.[u]

PULTARIUM. A pan or vessel for pottage, with a large body mentioned by Cicero and Pliny.

PULLEY. See BLOCKS, p. 268.

PULPIT. The ancient *ambo*, or first pulpit, was an elevated tribunal, ascended by two flights of stairs. On the higher was read the Gospel, on the lower the Epistle; in the *ambo* were read the lessons, and not only these, but every thing which was to be recited to the people, and also prayers and sermons. So early as 1483 we find a clock ordered to be placed over it. Stone pulpits are frequent; some with sounding boards of wood. A very fine one, standing on a slender column, occurs at South Molton church, Devon. Some pulpits, ancient also, were portable. Scarlet pulpit-cloths are antique. Lecturers' pulpits have an hour-glass on one side, and a bottle on the other.[x]

PULVINUS. See WINDLASS.

PUMICE, was used for polishing parchment and paper, and depilating the legs, thighs, &c. There were, however, substitutions for the pumice flesh-rasp, made of pottery, cut on the flat or rasping side by transverse grooves into the form of a rasp or file.[y]

PUMP. Vitruvius ascribes the invention to an Athenian named *Ctesibius*. It acted by attraction. Edwin caused ladles or cups of brass to be fastened to springs or wells for the refreshment of passengers, whence the ladles affixed to some pumps in London.[z]

PUNCH. In a British barrow was found a kind of bodkin, round at one end, and square at the other, where it was inserted in a handle.[a]

PURSE. Purses of goat's-skin are mentioned by Suidas; with strings by Plutarch; of soft leather, by Juvenal. In the Middle Ages, they were generally of leather, sometimes of richly embroidered silk, &c. and worn outside, like a wallet. A servant, as Judas in earlier times, sometimes carried it. There were particular kinds. In Nichols's Progresses we have "a book of accounts and a purse, such as the factors do carry with them when they go to receive money."[b]

QUAIL-PIPE. Quails were caught by

[r] Enc. [s] Id.
[t] Archæologia, xxvi. 64. [u] See cuts in Pompeii, ii. 282—285.

[x] Du Cange, v. Ambo, Facitergula, Manuale. Hawk. Mus. ii. 332. Lysons's Brit. vi. cccxxix. Sir R. C. Hoare's Mod. Wilts.
[y] Pownall's Prov. Roman. 75, with an engraving. [z] Enc. Strutt's Horda, i. 40.
[a] Hoare's Anc. Wilts, i. 162.
[b] Suid. v. Ascopera. Plut. de Garrulit. Lubin. in Juven. 558. Du Cange, v. Crumenifer, Gibasserius, Chaucer, &c.

a particular net, and an instrument was used which sounded like the voice of the female quail, to which the males ran ardently.[c]

QUARIER. Some kind of wax candle, probably one of four in the pound.[d]

QUASILLUM. A small basket, whence the slave who had a certain portion of wool to spin every day, which wool was measured by such a basket, and she who carried one after her mistress to market was called *Quasillaria*.[e]

QUERN. The Quern seems to be of Asiatick origin, for it is still used at Lony in India.[f] A hand-mill made of two portable stones, the lower a cylinder, with a bason at top, cut in it. An upper stone was fitted into it, and the corn was ground between them. In the upper stone was a hole to pour in corn, and a peg, by way of handle. The meal ran out by the sides on the cloth. It originated in the mortar; indeed is a mere handle added to a pestle. One of them found at Stabia served for a model, as an improvement of the mills for grinding oil, because they do not crush the stone of the berry.[g] It is still used in Greece, and called the χειρομυλον. The process of grinding is accompanied with the ancient appropriate songs.

QUONIAM. A cant name for a kind of cup.[h]

RAILS. A specimen of Roman railing at Pompeii, in pattern a saltier with a pale in its centre, like our union jack, is engraved, and those with iron hooks are perhaps alluded to by Juvenal; at least the principle is there shown.[i]

RAKE. The Roman *rastrum*, or garden-rake, had only four teeth. The *sarculum* was a hand-hoe and rake upon one staff. Strutt has engraved the Anglo-Saxon rake, which was precisely similar to that now used in hay-making.[k]

RAM'S-HEAD. Figures of pottery with a ram's-head, and a hole on the shoulders, may be deemed amulets.[l]

RATTLE. Archytas of Tarentum is said to have invented the child's rattle,[m] but Pollux says, that lovers used to strike the πλαταγωνιον, for so also was denominated the κροταλον and σειστρον (rattle and sistrum), with which nurses hushed children to sleep.[n] These were castagnets, and Martial,[o] also like Pollux, calls the *crepitaculum* (rattle), *sistra*, used to appease crying children. It is the *cildclathas* of the Anglo-Saxons.[p]

RAZORS, are mentioned by Homer and Nennius. Both *knives* and *razors* of *brass* are of the most remote antiquity. Archæologia Æliana, pp. 39. 45. Those of Palermo were particularly celebrated before England excelled in cutlery.[q]

READING-DESK. The Anglo-Saxon *reading-grade*. That of the brazen eagle is very ancient. It was meant to designate Saint John.[r]

RELICKS, were carried in procession upon a fork. The linen which held them was even worshipped. They were considered by the Anglo-Saxons as amulets from danger on journies; worn round the neck, &c.; sold at a high price; preferred to other presents; carried about on occasion in carts; kept together with jewels in cases; taken to the monastic farms to keep off thieves; carried through towns to collect money for wants or repairs of the church; taken to places which were given to the church, that the Saints themselves might be put in possession; and carried to camps and battles. They were concealed in the crypts of churches; under the altar; in the walls, where the sacred images were wont to be placed; sometimes in the Baptistery, and though very

[c] Du Cange, *v.* Qualilatorium. [d] Nares.
[e] Enc. [f] Bombay Trans. iii. 197.
[g] Pennant. Beckm. i. 228. Stolberg, ii. 60. Specimens are quite common: one in Montf. i. p. 1. b. 2. c. 6. [h] Nares. [i] Pompeiana, pl. 71. Juven. L. v. S. 14. v. 305.

[k] Strutt's Dresses, pl. i.
[l] Cayl. Rec. ii. pl. 3. [m] Burn. Mus. i. 263.
[n] Poll. ix. 7. [o] Apophor. liv.
[p] Lye. [q] Plut. de. Orac. XV. Script. 108. Nares, *v.* Palermo Razors.
[r] Du Cange, *v.* Aquila. Angl. Sacr. i. 148.

rarely, in suspended doves (for a time) like the Host. The neighbouring churches used to bring all their relicks to a fixed spot, with processions, as a symbol of amity. They were sometimes placed in the tabernacle work of the canopies of seats by the high altar; kept within gratings, and decorated with gold, silver, &c.[s]

Repositorium. It was a wooden tray (the Greek εγγυθηκη), containing viands, which was laid upon the dinner table. It had a cover, and in the "theca repositorii" *(chest of it)* were put the dishes. Petronius describes a round one, which had the twelve signs of the Zodiac, upon every sign[t] fish or other article then in season.

Reredoss. Rere-dosse and Lar-dosse were synonimous, signifying screens. In Stow it means the screen supporting the rood-loft. However, when chimnies were not general, it mostly implied a fire-place in rooms. It was supposed, by the smoke, to harden the timber of the house, and to be good physick for the family.[u] [See p. 140.]

Rhombus. An instrument of the Greek Magicians, mentioned by Propertius, Ovid, and Martial. Theocritus and Lucian say, that it was of brass; and from Ovid we infer, that they made it whirl with woven straps, with which it was girt. It was the same instrument as the *turbo* of Horace, *i. e.* a kind of gig or top, whirled by bandelets, and, while in motion, presumed to have the power of giving to men the passions and affections which they desired to inspire. For other purposes they reversed the motion.[x]

Rhytium, a drinking vessel with handles of a horse's or ox's head, and shaped like a horn to perpetuate the memory of drinking-horns. See Vases, p. 230.

Ribband. Mentioned in the 12th century; expressly so of silk.[y]

Rick (of Hay, &c.) The Anglo-Saxon *Hæges-hreac.* M. Paris mentions that of corn; and Joinville its being stacked on the ground.[z]

Riscus. Among the Romans a coffer or trunk covered with skin; a wicker or rush-basket for holding clothes; or a cupboard in the wall.[a] The Greek κυνουχιον and the Latin Riscus was a bag made of dog-skin used for keeping clothes.[b] Xenophon makes κυνουχος a leathern bag of calf-skin[c] to hold the nets; and Pollux[d] a chest for receiving the clothes in the baths, and a leathern thong.

Rocket. Known to the Hindoos long before gunpowder was used by us. In the Middle Ages the term was applied to missile ignited tubes, used for burning houses in sieges.[e] See Fire-works, p. 305.

Rod. Common in ecclesiastical disciplines, and used upon the posteriors, in the punishment of boys, among the Classical Ancients.[f] There is a painting at Pompeii, where one boy horsed upon another's back, is undergoing a flagellation.

Rope. Made among the Classical Ancients of the tendons of animals in their warlike machines, of line, hemp, rush, palm-leaves, papyrus, phylira, and bark of trees. Silken cords also occur. Horse-hair, and (under circumstances of distress) the long hair of women, was used for the engines. In the Anglo-Saxon æra we find weather-ropes, probably those tarred; and some made of the fibres of the birch, also of tow; rope-ladders for scaling walls in sieges; ropes worn around the neck, in token of submission and self-humiliation.[g]

[s] Du Cange, *v.* Branchada, Reliquiæ. Greg. Turon. in Enc. XV. Script. 46, 353. Angl Sacr. ii. 481. Eadm. 50. X. Script. 2607. Trivet. 45. Joinville, i. 166. M. Par. 487. [t] Burm. Petron. 177, 198, 206. [u] Stow's Ann. 380. Brit. Topogr. i. xxix. Whitaker's Richmondsh. i. 379. Brand's Newcastle, ii. 266. [x] Theoc. Id. 2. Hor. Od. 12, 5. Enc.

[y] Strutt's Dress. 101. Antiq. Repert. ii. 246. Anderson's Comm. anno 1482, i. 512.
[z] M. Par. 343. Joinv. i. 223. [a] Enc.
[b] Casaub. in Theoph. 310. [c] Valpy.
[d] v. 3. x. 19. [e] Sketch. Hind. ii. 55. Du Cange, v. Rocheta. [f] Angl. Sacr. ii. 267, 353. Mart. Apoph. 18. Pompeii, ii. 71. [g] Enc. Montf. iv. p. 2. b. 4. c. 3. Lamprid. Heliogab. Lye, *v.* Wæder-rap, Beester-rap. X. Script. 941. Froiss. i. 280. ix. 114. M. Paris, 332, 343. X. Script. 2595.

Rosary. The Abbé Prevost says, that it consisted of 15 tens, in honour of the 15 mysteries, in which the Blessed Virgin bore a part. *Five joyous, viz.* the Annunciation; the visit to St. Elizabeth; the birth of our Saviour; the presentation, and the disputation of Christ in the Temple. *Five sorrowful*, our Saviour's agony in the garden; his flagellation; crowning with thorns; bearing his cross; and Crucifixion. *Five glorious*, his Resurrection; Ascension; the Descent of the Holy Ghost; his Glorification in Heaven; and the Assumption of the Virgin Mary herself.[h] See Beads, p. 262.

Rose, Golden. This was consecrated by the Pope, on the Sunday in Lent, in which was sung *Lætare Hierusalem*, when he, after mass, went out with the Roman clergy in procession, and afterwards gave or sent it to some great prince.[i]

Rouge, Pots of, made of rock crystal, similar to the modern, were found at Herculaneum.

Rule. 1. Barthelemy saw from the ruins of Herculaneum a square ivory stick, with the four sides smooth. It might be called a half-foot rule. It contained five inches, five lines, and about half a line, by the French measure. He also saw a foot in brass, folding together by means of a spring a little bent, of the same admeasurement as the last. They are lineated, like modern rules, in Gruter and Montfaucon; and are, I presume, foot-rules, *i. e. pedalia.* There were also foot measures in the shape of feet. In Cicero we have the decempes, or ten foot rule. Martial describes the *quincupeda* or *quincupedal*, a five foot-rule, as made of the wood *ilex*, distinguished by marks (puncta notis), and ending in a sharp point. He adds, that it was used, as now, by Surveyors, to detect Contractors of building. 2. The writing rule. The Romans ruled lines for writing as we do. The rule for this purpose was called by the Anglo-Saxons, *regol-sticca*.[k]

Rushes. Baskets have been made of them in the earliest periods. Altars, choirs, rooms, &c. were strewed with them, abroad as well as in England. [See p. 144.] They were also used for wrapping in them concrete milk. (Q? cheese.) An instrument to catch fish was also made of them. Rolls to stuff capes of robes were made of the pith. There were particular trades, who worked in them.[l]

Rutter. A Directory to show the proper course of a vessel, from the French *Routier*.[m]

Sack. The Anglo-Saxons had some, which contained a quarter or eight bushels, and were called *seambyrdens*.[n]

Saddle. The first mention of saddles is by Zonaras, in the year 340, before which they used such panniers as are seen on the statue of Marcus Aurelius. The *ephippium*, a kind of saddle without a bow, was not the invention of Nero, as Dio says; for it is mentioned by Cæsar, and was in common use in the time of Lucan. Saddle-bows, *i. e.* wooden interior frames, rising before and behind, appear first upon the Theodosian column. The covering materials of the ephippia, &c. were skins or cloths. Professor Beckman says, that the Pelethronians first invented the coverings of horses, which were merely pieces of cloth, mattrass, leather, or a hide made to hang down the sides of the horses. In the time of Severus, the horses of the whole Roman cavalry had beautiful coverings. The saddle, as now, made of wood, &c. is first clearly mentioned in the Theodosian Code, about the year 385. The girth was a subsequent addition to the invention. The Emperor Maurice, in the sixth century, required, that the saddles of the cavalry should have large coverings of fur. Berenger says, that the Greeks used only a cloth fastened with a surcingle on the bare

h Nares. i Du Cange, *v.* Rosa Aurea.
k Barthelemy, Trav. Ita. 1. 81. Montf. iii. p. 2, b. 5. c. 1. Petron. i. 282. ed. Nodot. Freig. in Cicer. Orat. iii. 300. Mart. Apoph. xcii. Nott's Catull. i. 61. Lye. l Du Cange, *v.* Juncare, Juncata, Junchatica, Pannaderius. Antiq. Repert. ii. 253. m Nares. n Lye.

back. Whitaker admits that the Britons only derived saddles from the Romans. Rising in them, is mentioned as a salutation of respect among the Roman-Britons. The Anglo-Saxons called the saddle-bow, *saddelboga;* and about 605, Ethelbert, King of Kent, gave to Saint Augustine's Abbey, a saddle adorned with gems. The Norman is like our modern packsaddle, with a roll before and behind, but more oval in form. The frightful frames which afterwards confined the horseman, are to be seen in Grose, and on the tomb of Henry the Fifth in Westminster Abbey. They rendered it very difficult to mount and dismount; but there were particular saddles for palfreys; also double saddles, "for a man and a man child." A cloth over them was common. A woman's saddle was very expensive, but the coverings sometimes took twelve yards of the richest stuff. Women still ride astride in Turkey; and in the 12th century, they rode both like the men and on side saddles, wherefore the latter were not introduced by Anne Queen of Richard II. as Rous pretends, and Strutt denies, though probably her example entirely suppressed the indelicate mode. In a Reformation of the Clugniacks, anno 1233, it is ordered, that no Abbot or Prior ride without a saddle, whence it is probable, that even persons of consequence rode without saddles. The Irish, says Froissart, used neither saddles nor stirrups. La Brocquiere mentions Moorish couriers, who had saddles for camels upon which they sat cross-legged. Carrying a saddle from one place to another was an ignominious punishment among the old German nations and Franks. A dog was in certain ranks substituted instead.[o]

[o] Dio. L. 63. Cæs. Bell. Gall. iv. 2. Enc. Beckm. ii. 261—269. Berenger, i. 59, 106. Malliot, Costumes, &c. iii. pl. 29. Rous, 205. Whitak. Manchest. ii. 63. Clarke's Trav. viii. 40. X. Script. 948, 1762. Turner's Anglo-Saxons, iii. 63. Strutt's Horda, i. pl. 17. f. 6. Hoare's Girald. i. 355. Du Cange, *v.* Sellæ. Palfrenales, Stragulum. Berkeley MSS. Antiq. Repert. ii. 256. Bullar. Roman. i. 101. Froiss. xi. 161. La Brocquiere, 129. Du Cange, *v.* Angariæ, Sella. Gage's Hengrave, 36.

See Crupper, p. 298. Stirrups, p. 376.

Saddle-bags, apparently the *clitellæ*, mentioned as part of a traveller's equipage by M. Paris, and more clearly by Du Cange.[p]

Sallet Dishes. Evelyn recommends them to be of "Porcelain or Holland Delft ware; pewter, or even silver, not agreeing with oyl and vinegar, which leave their several tinctures." [v]

Salt-cellar. Horace[q] mentions the family salt-cellar as placed on the table (to sanctify it, because salt was holy), together with the dish for libations and images of the gods, more especially of Hercules and Mercury. The Greeks presented salt to strangers, to intimate that to transgress the salt and the table, *i. e.* to break the laws of hospitality, and injure the host, was most infamous.[r] If the salt was forgotten or spilt, it was deemed unfortunate.[s] It was deemed important for the salt-cellar to be kept quite clean. Dr. Clarke has engraved two supposed Greek salt-cellars of pottery. They are like bowls on a broad stand. In the Middle Age, the salt-cellars were very magnificent pieces of plate. At Mercers' Hall, in London, is one, the author believes, very large, of silver gilt, resembling the White Tower of London. To be seated above the Salt was a mark of honour, and our ancestors seem often to have placed persons below it, in order to mortify them.[t]

Satchel. There is a cut of one for holding the reed-pen, knife, &c. in the Pompeii (ii. 286); it is like the modern.

Saucers. The πινακισκος or πινακισκιον of Pollux,[u] translated by the scutella of Cicero and scutula of Martial, and saucer of our language signified a small dish; the Greeks, according to Aristophanes, using small plates of unburnt pottery for fish, and larger

[p] M. Par. 16. Du Cange, *v.* Perfinelli.
[v] Miscell. 768. [q] Carm. l. ii. Od. 16. [r] Rous. Archæolog. Attic. 311. Robinson, 531. [s] D'Arnay, V. priv. des Romains, c. iii. [t] Arnob. L. ii. Liv. 26, 36. Fest. Enc. D'Arnay, vie priv. des Rom. c. iii. Pers. iii. 25. Clarke, vi. 558. Nares, *v.* Salt. [u] vi. 12. x. 13, 26.

ones for meat; nevertheless our *tea-cups* and saucers made of silver for drinking warm water, and *incitigæ* or εγγυθηκαι, waiters or stands under bowls of wine, to save the table from stains if the liquor was spilt, have been discovered.[x] The *sauceria* of the 14th century was a small dish in which pickles were placed upon the table.[y]

Saw. The Greeks ascribed the invention to Dædalus, or his pupil Talus, but it is more ancient, and occurs upon the obelisks in Egypt. Herodotus mentions the torture of sawing people asunder among the Orientals. Gruter and Montfaucon have engraved two kinds of saws. The handle of one is round, not like ours; the other has that high frame of wood-work, usual in the saws of stone-cutters, and precisely of the modern form. Du Cange defines the word *seitorium* by a place where trees were cut with a saw, or a mill for that sort of work. Beckman says, that the trunks of trees were first split into planks by wedges, and that the idea of a saw was taken from a fishbone, for which he quotes Ovid.[z] Cicero[a] mentions an ingenious saw, by which a thief sawed out the bottom of a chest. It is said to be, "adunca ex omni parte dentium et tortuosa," *i. e.* crooked on every part of the teeth and twisted. The saw was probably known to the Britons. Sawing was an ancient exercise."[b]

[x] Winckelman. [y] Enc. Du Cange.
[z] Met. viii. 244. [a] Pro Aul. Cluent.
[b] Brit. Monach. p. 324.—Beckman adds, saw-mills by water occur in the fourth century, both for cutting stone or timber; the latter either before the former, or both together. No mill for sawing wood was known to the Romans. Saw-mills occur at Augsburg in 1322; the first erected in Holland was in 1596. One was erected in London in 1663, but opposed by the sawyers. In 1767 or 1768, one driven by wind was built at Limehouse, but destroyed by the mob. Government punishing the offence, and a new one was erected, which gave occasion to others. A wind-mill of this kind occurs at Leith, in Scotland, some years before. Thus Beckman, i. 364—376. Anderson mentions a wind saw-mill, as erected upon the Thames, by a Dutchman, in 1633, but put down, lest labourers should want employ. Comm. ii. 254. Enc. Herodot. l. vii. Hoare's Anc. Wilts, i. 163. Montf. iii. p. 2. b. 5. c. 10. Beckm. Inv. i. 364, seq.

Saw-dust, strewed over floors, as now in shops, occurs in Juvenal.[c]

Scabella, Scabilla, Scabillum. A kind of bellows in the form of a pedal, used for beating time. It is frequently found under the feet of statues, and was used to animate the dancers, and more especially the Pantomimes.[d]

Scaffolding. In a fine illuminated Bible of the fifteenth century, we have a scaffold round a Castle Tower. It is not horizontal in stories, like the modern, but ascends spirally, like those used in ship-building.[e]

Scales. In the Egyptian paintings occur three sorts of scales; one, where a sort of pitchfork is elevated, and supported by a man's knee, the beam lying in the fork; another with the scales and basins suspended from an upright post; and a third where the scales have only two strings to each basin. There appears at the top of the upright fulcrum a contrivance for preventing the too rapid descent of the beam, or containing marks for measuring the weights according to the quantum of descent; if so, the principles of the scales and steelyard were united together.[f] This Egyptian archetype shows the origin of a Roman pair of scales which have a sliding weight annexed to one arm, that is graduated like steelyards.[g] Besides the common scales, others were found, so very small, that they may be supposed to have served for weighing coins. According to Pollux[h] these scales were the σταтηρ or λιτρα; and another kind, the ισοσтασιον, seems to have weighed things by equilibrium, but Pollux is exceedingly obscure. Money was certainly weighed; for Demosthenes says, "who used to weigh 300 Darics,"[i] and the Gauls weighed the Roman money when the city was taken. In a Roman British barrow at Ash, near

[c] L. v. S. 14. v. 67, 68. [d] Enc. [e] Notices des MSS. vi. pl. iii. [f] From the plates in the "Grande Description." [g] Engr. Pompeii, 209. [h] ii. 24. See plura, x. 29, &c. [i] Poll. ubi suprà.

Sandwich, were found a small pair of scales and weights. [See Weights.] In the Middle Age, John de Januâ mentions a staff with a thong leaded to weigh meat. The term "pair" occurs in 1213. In some statutes, butchers are ordered to sell by scales and iron weights, not by steel-yards. There were also publick scales and weights for goods, and money scales.[k] See Posts, p. 349.

Scarf or Fillet. A very common symbol upon vases. Mr. Christie furnishes the following very reasonable explanation: "In the entertaining narrative of Captain Turner's embassy to Tibet, we are informed, that between people of every rank and station in life, the presenting a silken scarf constantly forms an essential part of the ceremonial of salutation. If persons of equal rank meet, an exchange takes place; if a superior is approached, he holds out his hand to receive the scarf, and a similar one is thrown across the shoulders of the inferior by the hand of an attendant at the moment of his dismission.[l]" In Kirke's Hamilton Vases we have repeatedly figures offering them;[m] but attached to objects they evidently imply consecration.[n]

Sceptre. The sceptre was in its origin only a wand or staff, upon which kings or generals leaned; the *hasta pura* upon coins, in the hands of divinities or kings. Justin expressly says, that the sceptre of the first kings was a spear; and that in the most distant antiquity men worshipped sceptres, and for that reason put them in the hands of gods. That of Neptune was his trident. In the end, the sceptre became the royal ornament, and mark of sovereign power. In Homer, the princes carry golden sceptres. That of the kings was then covered with ornaments of copper, ivory, silver, or gold, and symbolick decorations. That of Atlas, a long staff, has a flower at top, indicative of the family of Uranus. That of Bellerophon and a Queen has the same finish at top, but the staff is divided into compartments by rings. The Egyptian sceptre was a plough, the Hieralpha of Kircher,[o] but not the only one; for the Scholiast on Aristophanes says, that the kings of Egypt carried a sceptre, upon whose top was the figure of a stork, and on the other side towards the handle, another of the hippopotamus; besides this, there was the cumbent sceptre, or war instrument, nearly in the form of the modern, engraved by Dr. Clarke, and the sceptre with an eye upon it, *Osiris* or the Sun. The sceptre of Agamemnon

[k] Gough's Camd. i. 243, pl. 15. Du Cange, *v.* Librilla, Par, Pesarolus, Pondus, Scala, Trabuchus, Trona. [l] Christie's Greek Vases, 91, 92. [m] Pl. 35, 38, 62, &c. [n] Pl. 14, 15, &c.

[o] An ancient plough was the archetype of an Egyptian character common in hieroglyphick writing. We see clearly, therefore, the kind of instrument mentioned by Diodorus, who says, the priests and kings of Egypt bore a sceptre in the form of a plough. Osiris is said to have constructed his own plough. Tibullus (i. El. 7.) makes him the first husbandman. There were two methods of using the very simple instrument here represented; one being the more ancient, but the shape of the plough remaining the same, which was that of an *alpha*, with one end shorter than the other. As a hand plough, the vertex was capped with brass or iron, which the husbandman forced into the ground with his foot. It was then held in this position, and in this manner ⋎; It is now used by the inhabitants of S. Kilda. When used as a draft plough, which must have been suggested by the improvement of a later age, the shorter limb of the alpha was tipped with metal, and it was then held in this position, as it is now used by the inhabitants of Ostro Bothnia. The hand-plough was of course the ancient sceptre, not only on account of its antiquity, but as being the only portable instrument." Thus Dr. Clarke. He adds, "This curious relick (the figure engraved, p. 293.) therefore preserves a model of one of the most ancient instruments of agriculture known in the world; the primeval plough of Egypt and of the Eastern world, held in veneration from the earliest ages, and among all nations considered a sacred symbol, an emblem of power and dignity, a sceptre fit for kings and even gods to wear, a type of Nature's bounty, and of peace on earth. To this invention of the plough may be referred all the mysteries of Ceres, and many of the most sacred solemnities, the rites and the festivals of Egypt and of Greece. Such is the explanation of Kircher's Hieralpha, in a symbolical view. That, as an archetype, it subsequently gave birth to an alphabetical sign, which was introduced among the characters used in Egyptian writing, is very probable; for a gradual change from the pictured forms of visible objects to written types is manifest to any one, who will give himself the trouble to collect and to compare the various modifications which the hieroglyphicks have sustained." Clarke, v. 293—296.

was preserved by the Chæroneans, and seems to have been used among them after the manner of a mace in corporate towns; for Pausanias relates, that it was not kept in any temple prepared for its reception, but that it was annually brought forth with proper ceremonies, being honoured by daily sacrifices, and a sort of mayor's feast seems to have been provided for the occasion,—a table covered with all sorts of eatables, being then set forth. Tarquin the Elder first carried a sceptre, surmounted by a golden eagle; and the consuls and consulars bore it under the name of *Scipio.* During the Republick the consuls only used it on the day of triumph; but under the Empire every day. The Senate alone had the power of conferring it on the consuls elect, and sent it for a present to friendly kings and allies. The Consulars also carried it as a token of their ancient dignity,[p] or wand of command. The sceptres of kings upon the theatres were as tall as the actors. Chryses, in Homer, leans upon his sceptre. Upon a Farnesian cameo, where Jupiter thunders upon a Titan, the god holds a long sceptre, surmounted by a flower. The Villa Albani Eschylus holds a long sceptre. That which the Emperors have upon coins, when in the consular habit, mostly worn by the Constantinopolitan Emperors, is surmounted by a globe, charged with an eagle, in order to show, by these marks of sovereign power, that the prince governs by himself. From the time of Augustus, the consular sceptre already mentioned occurs. Phocas is the first who added a cross to his sceptre. His successors even quitted the sceptre to hold a cross of different forms and sizes. In the Lower Empire, the sceptre, accompanying a civil habit is a wand, called ναρθες, the top of which is square and flat. One sceptre of Charlemagne is seven feet long; and so is that of Clotaire II.; but there are short sceptres also contemporary. The Anglo-Saxon sceptres are surmounted with crosses, a fleur-de-lis, or a bird. One king, of the eighth century, has a long staff with a plain knob, but the short sceptre also occurs in the ninth century. The Editors of the Nouvelle Diplomatique distinguish in the Middle Age the sceptre from the verge, and perhaps the staff alluded to was that; for the staff of Edward the Confessor formed part of the ancient regalia. The verge was the symbol of Government and administration; the sceptre the mark of Imperial dignity. Sovereigns not only concluded treaties by the reciprocal delivery of these verges, but further used them to invest their successors in the supreme authority. Aristotle says, that the sceptre was the symbol of truth, by which kings swore to judge with equity. The sceptre and verge for the *left* hand, both occur, says Selden, in Anglo-Saxon Coronations.[q]

Σκιμπους, Scimpodium: the former, from σκιμπω, to lean upon, is the denomination of Aristophanes. It was a bed, such as that to which our Saviour alluded when he said "Take up your bed and walk."[r] Bosius exhibits forms of these beds, which seem to have consisted of a chair and bed united, with their feet semi-supine, and resting on a stool. A small bed of repose, like the modern sofa; also, a kind of litter.[s] See Bed, p. 264.

Scissors. The Greeks called this instrument (ψαλλιξ) a double razor,[t] but it was made with a spring, like shears; and some of the peasantry of Herefordshire still cut hair with sheep-shears, as did the Britons, Anglo-Saxons, and their successors. The classical *forfices*, as to use, but made with a spring, like shears, (for such is the form, as they are engraved in the Additions to the History of Croyland,)

[p] Vopisc. Aurel. C. 3. Dion. Halicarn. 13. Serv. Æn. ii. 238.

[q] Justin. p. 318, ed. Delph. Enc. Kirke's Hamilt. Vases, pl. 28, 52, 56. Clarke, v. 302. vii. 180. Seld. Tit. Hon. c. 8. p. i. § 3. Arist. Polit. iii. 14. Strutt's Horda, i. pl. 22. Dresses, pl. iii. xvii. Malliot, Costumes, iii. pl. v. &c. Evelyn's Mem. i. 33.

[r] Roma Subterranea, 83. 91. 101.

[s] Enc.

[t] Poll. ii. 3.

and common among the Britons, Anglo-Saxons, and their successors.[u] In Hone's Every-Day Book (col. 1258) we have an account of the various sorts of ancient scissors, as follows.

Hair-Scissors were long and broad in the blades, and rounded towards the points, which were sharp.

Beard Scissors had short blades and long handles.

The *Barber's Scissors* differed in these respects from others; for instance, the *Tailor's* scissors had blunt points, while the *Seamster's* scissors differed from both by reason of their smallness, some of them having one ring for the thumb only to fit, while the contrary ring or bow was large enough to admit two or three fingers.

Screen. In the 16th century we find "a great foulding skreene of seaven foulds, with a skrene cloth upon it of green kersey."[x] See Fan, Fire-screen, pp. 304, 305.

Scrinium. The *scrinia* were the *κιβωτια γραμματοφορα* of Pollux, used for holding tablets, reed-pens, and styles. Among the Romans the *scrinia* were applied to the same purpose, as well as to holding rolls, &c. Count Caylus calls it a square box, in which the Romans put their styles and other requisites for writing. On marbles, it occurs under the arm, in the hand, or at the feet of consuls, or consulars. The *scrinium* thus formed, he thinks a piece of furniture with the augmentations of luxury. In Boissard we have cylindrical scrinia, made of staves, with three wooden hoops, and a top, like a dish inverted. These circular *scrinia*, with rolls, are frequent in Montfaucon.[y] A library consisted of a larger or smaller number of these boxes.[z] In Nares, *scrine* is a writing-desk or coffer. See Strong-box. *See the Plate, p. 293, figs.* 29, 30.

Scrips. We find scrips hanging from girdles of very rich work; small ones; the sacciperium. The Shepherd's scrip in Nonius Marcellus, a large purse, or scrip, enclosing a smaller; the pilgrim's scrip; and traveller's scrip. They were worn pendant at the side, in the Anglo-Saxon era.[a]

Scythe. The ancients had it, but in most countries, as now in Portugal, the sickle superseded its use. The use of the scythe and whetstone in mowing, as more appropriate to the Gauls, occurs in Pliny. The Anglo-Saxon scythe perfectly resembles the modern, except that, in the representation at least, the blade is parallel with the stale, and there are no handles.[b]

Seats. See Chair, p. 287.

Sedan Chair. The Greeks and Romans borrowed from Asia litters carried on the shoulders by men, tall stout Syrians or Medes. One kind (the Hexaphorus) resembled the Oriental palanquin, and was open, having only a pillow for the head; another, the liburnum, had windows and a curtain, and was carried very high by the slaves. In the time of Nero[c] the Romans invented carriages with two porters, similar to those now in use.[d] See Sella. As for chairmen, there were two sorts, as now, one domestic, the other frequenting stands for hire. Sedans were introduced here in 1634, by Sir Saunders Duncombe, who had probably seen them at Sedan. M. de Bellegarde, alias Le Grand, introduced them into France from England.[e]

Sedecula. A low chair, the *διφρισκος* of Pollux,[f] used by men for writing, and fecal evacuation by women. Cicero says,[g] that "he had rather sit reading or writing in the *sedecula* of Atticus, which was placed under the image of Aristotle, than in a curule chair."

[u] XV. Scriptor. 108. X. Scr. 970. M. Par. 78.
[x] Gage's Hengrave, 27. [y] Cayl. Rec. iv. pl. 20. Boissard, ii. pl. 51. [z] Archæologia, xxvi. 74.

[a] Du Cange, *v.* Manica, Peramentum, Perula, Sacciperium. XV. Script. 370. M. Paris, 836.
[b] Enc. Plin. xviii. 28. Strutt's Dresses, pl. i.
[c] Id. x. 15. [d] Lubin. in Juven. 64. 73. 84. 158. 266. 328. 444. [e] Enc. Lysons's Brit. i. 42. Menagiana, ii. 189. [f] x. 9. [g] Opera, 148. edit. Lond. folio.

SEDILE. In Virgil, any seat;[h] in Suetonius,[i] wooden seats, or stands, for seeing prize-fights, &c.

SELIQUASTRUM. Varro's denomination of (according to Valpy) an old-fashioned seat, used by women, and (according to Ainsworth) of a stool. Others simply call it a seat used by women; and figures from Boissard set upon such seats.

SELLA (*solida*), a single block of wood, used by augurs; (*curulis*) of state; X-formed *gestatoria* (translated a sedan). Nero was privately carried to the theatre in one, which, from its being called by Tacitus *Sellula*, seems to have been a small seat.[j] *Sella familiarica*, with an *s*, a closestool; the *cella familiarica* of Vitruvius, with a *c*, being the wardrobe or closet in which the sella was kept.

SELLISTERNIUM. A seat, adorned with a covering, an honour granted to the Roman magistrates.[k]

SETTING STICK, an instrument for adjusting ruffs, made of wood, or bone, sometimes of gold or silver, and made forked-wise at both ends.[l]

SETTLES. Carved with animals' heads, were used by the Anglo-Saxons.[m]

SHAKFORKE, Nares says, is a hay-fork.

SHAVING-BASON, sometimes of silver, and weighing sixty ounces.[n]

SHEEP-BELL. Of Roman form.[o] See BELL, p. 266.

SHEEP-FOLD, anciently of good hurdles and strong thick stakes.[p]

SHEFFIELD-WHITTLE. "A Sheffield-whittle [a small clasp-knife, says Nares,] bare he in his hose," Chaucer. The first mills in England for turning grindstones were set up at Sheffield. The smiths' manufactures were encouraged and advanced by the vicinity of the iron mines.[q]

SHEERS. The scissors or sheers of tailors and barbers are duly distinguished by Isidore.[r]

SHEETS. Nonnius, according to the Encyclopedists, makes them the same as the Roman *plagæ*. They are the Anglo-Saxon *sceta*. See BEDS, p. 264.

SHEPHERD'S-CROOK. The ΛΑΓΩΒΟΛΟΝ used by shepherds to wound and catch hares.[s]

SHERIFFS' POSTS. These were pillars handsomely carved and painted, which stood before the houses of mayors, sheriffs, &c. not only *honoris ergo*, but for bearing proclamations and public acts, which out of respect were read bareheaded.[t]

SHIP. This useful invention was not known to the Romans till after the first Punick war, A. U. C. 490.[u] The qualities for ship-building, esteemed by the ancients, were, 1. a reasonable size; 2. lightness; 3. wood, cut at a proper season, and of the lightest sorts, among the Greeks, who prohibited the exportation of timber fit for ship-building, ash, fir, pine, cypress, and plane. Ships of war, among the ancients, were gallies, because such light vessels were better suited to pierce the enemy's heavy ships, and, if obliged to fly, could surpass in swiftness, for which purpose Livy says they were made very light.[x] These vessels of war were in length eight times their breadth, but in those for commerce the breadth was half their length.[y] Le Roy says, because they navigated the same vessels in seas and rivers, "Leur vaisseau long, dont ils se servoient avec tant d'avantage pour faire des decouvertes et fonder des colonies, avoit particulierement le dernier avantage de parcourir les fleuves et les rivierés; mais, lorsqu'il naviguoit dans de grandes mers, il ett quinoit rarement les côtes."[z] A Roman ship, sunk during

[h] Vivo *sedilia* saxo. *Virg.*
[i] Suet. August. xliii. [j] Suet. Nero, 26. Not. Delph. p. 503. [k] Enc. [l] Nichols's Progresses, i. 461, new edition. [m] Turner's Anglo-Saxons, iii. 58. [n] Berkeley Manuscripts, 176. [o] Lye, *v.* Belflyse.
[p] DuCange, *v.* Glaga, Scaphon. [q] Gough's Camd.

[r] Orig. Du Cange, *v.* Forceps. [s] Enc.
[t] Archæologia, xix. 383, seq. pl. xxxvi.
[u] The ancient ships, independent of general difference of form, are distinguished from the modern by having no keel. The *Tropis*, answering to it in our large ships, appears in Stosch, Montfaucon, &c. A ship at Pompeii resembles the Norman one engraved in our plate p. 263, fig. 17. [x] Mem. de l'Instit. iii. 144. [y] 146. [z] 169.

a Naumachia, was found in the lake of Nemi. The hull was composed of larch, three fingers thick. The outer part was plastered with bitumen, and over this was spread a stuff of a saffron or reddish colour, with sheets of lead, so well fixed down with brazen nails [iron were at first used, but Vegetius prefers those of copper], the heads of which were gilt and put close together, that no water could enter. The inner part, to prevent fire, was, after a layer of bitumen, covered with an incrustation, made of iron and clay of an equal thickness with the wood within. The seams of the planks were caulked with tow and resinous pitch. The name was inscribed upon a tablet [Ptychis, οφθαλμος,] nailed to the prow between two eyes, upon each side of which were two strong beams or boards [*epotides*] to defend the ship from the shock of the shore, and the vessels of the enemy. The brow was of bronze, and provided with one or more beaks [*rostra*] destined to pierce the flanks of the enemy's ships. The *acrostolium* was an ornament bending towards the ship, elevated above the beak. The εμβολον, *embolum*, was the lower part of the prow, where they placed the *rostrum*. The *cheniscus*, or goose's-neck, was the ornament of the stern, but bent towards the sea. ΑΦΛΑΣΤΑ, *aplustre*, was an ornament resembling two wings, rounded, with a broad plate or parasol, often attached, called ασπιδειον or ασπιδισκη. Sometimes flags of different colours were affixed to distinguish the ships, or a moving Triton, which showed the points of the wind. Decks [καταστρωματα,] the whole length of the ship, were invented by the Thasians. Before, there were only two kinds of scaffolds, παραβληματα, one at the prow, the other at the stern, on which they placed the combatants. In most vessels we see that the prow is made in the form of a fish, or dolphin of antiquity, with the eyes very distinctly marked on both sides. Vessels with oars preceded those with sails, the invention of which, and yards, is ascribed to Dædalus. Homer mentions masts, but not fixed, only put up as wanted. This appears upon a bas-relief of the building of the Argo, in the Townley Collection. Aristotle and Eusebius show, that ships had only one mast; but in Stosch, we have a vessel for sailing only with a main and mizen mast, the sails inflated; and a *gaulus*, or light vessel with oars. At the prow is a kind of bowsprit, as in many others, and towards the stern two other masts, one of which may be the mizen; but as all these masts are without yards, sails, or cordage, their distinction is dubious. The κεραιαι, or *asseres*, were large beams, ironed at both ends, suspended like the yards, which, when the enemy's ships came near, was swung like the ram to destroy the enemy and pierce the vessel. There were *tops*, as now, to the masts, called *corbes*, manned by soldiers, who annoyed the enemy with missiles, and by *corbitores*, persons who watched their motions. In Stosch is a vessel for sailing without oars. Above the yard is a round top, where meet the cordage and a ladder of ropes. Such vessels were called *corbitæ*, from this top. Ovid mentions ascent to the yards of ships by the seamen,

"Quo non alius conscendere summas,
Ocyor antennas, prensoque rudente relabi."

Men climbing the shrouds and yards are represented on a bas-relief of a singular ship at Pompeii, ii. 269. As to rudders, sometimes there were two to a ship, at others four, two at the prow and two at the stern. In Stosch is a vessel without oars, going at full sail, with two rudders at the stern. These had sometimes at their issue from the ships projecting cases, serving no doubt to keep the helm perpendicularly to the sea. The *parasema*, or symbol, which gave the name to the ship, was placed at the prow; but the protecting deity had her statue and her altar at the stern. Plutarch mentions a very ancient ship which had a lion carved on the head, and a dragon on the stern. A piece of wood, called the *chelysma*, was placed, as now, upon

the edges, to defend the ships from the attacks of enemies. Some ships were inscribed with, "A prosperous voyage," "A protecting Providence," &c.[x] Ships continued a long time upon the stocks after being finished; and were painted with encaustick materials. They had wells. At the prow in Hiero's ship was a large conservatory of water, which was kept covered. It was made of planks and linen covered with pitch. The well was emptied by the winding screw of Archimedes, now in use; but in other ships by an antlia, or pump.[y]

Rowing. This practice was anciently directed by a person called *Celeustes*, who gave the signal for the rowers to strike, and encouraged them by his song or cry. This song called the *celeusma*, was either sung by rowers, or played upon instruments, or effected by a symphony of many, or striking sonorous tones. The commander of the rowers, called *Hortator Remigum*, *Pausarius*, or *Portisculus*, was placed in the middle of them. He carried a staff, with which he gave the signal, when his voice could not be heard. The Corinthians first introduced the use of many ranks of oars. The method consisted in the rowers sitting obliquely one above another in this fashion.

1			1			1		
	2			2			2	
		3			3			3

They did not sit, but stood inclined. Ossian mentions the rowing song; and the Anglo-Saxon *batswan*, or *boat-swain*, as they called him, had also a staff to direct the rowers; nor is one man rowing with sculls, one in each hand, modern, the Greeks having boats on purpose, called *ampheres*, long and narrow. Mention is made of rowing with the face to the prow, as usual with our ancestors, but it must be pushing not drawing the oar. The oar upon the Etruscan vases is of the form of a very narrow pyramid from top to bottom. Evelyn says, that Andrew Baldarius was the inventor of oars, applied to large vessels for fighting.[z]

Sails are said to have been the invention of Eolus or Dædalus. In Stosch and the Florentine Museum, is a small vessel with oars, whose prow ends in a *cheniscus*, of the form of a long swan's neck; at the side, and precisely in the place of a mast and mizen sail, are two large extended wings, proper to catch the wind, as if for flying. This clearly explains the fable of Dædalus. The materials of sails were linen, hemp, rushes, broom, leather, but from the time of Homer of linen; the forms triangular, square, and round; the colour usually white, but sometimes blue, purple, and even party-coloured. According to Pliny, they were first placed one above another on the same mast; afterwards at the stern and prow. Those of the stern were called *epidromus*; of the prow, *dolones*; of the top of the mast, *thoracium;* that put at the end of another, *orthiax;* and the sail of the main mast, *artemon.* The ships of these ancients went both with sails and oars, but Winckelman observes, that ships disposed for battle had neither sails nor yards. At first they only used sails, with a favourable wind, but afterwards knew how to tack, &c.[a] Lowering topsails in respect, Evelyn makes the Roman *supparum dimere* at entering harbours. He adds concerning its antiquity, as a token of respect, "nor has this been paid to whole fleets only, bearing the royal pavilion, but to single vessels,

[x] Metam. L. iii. De Naut. et Pentheo. Flor. 2, 2, 34, 35. Serv. Georg. i. Theophrast. 344, ed. Casaub. Veget. iv. 34. Miss Knight's Latium, 89. Plut. de Stoic. de virtut. Femin. Plin. vii. 56. Hom. Od. M. 229. Arist. Q. Mech. vi. 2. Euseb. Prap. Evang. xiii. 24. Heliod. v. 15. Æl. V. Hist. ix. 40. Petron. c. 62, 74. Athen. 1. 5. Suidas, v. Δικροτα. Stosch, Cl. vi. n. 44, &c. [y] Plut. de fort. Roman. Plin. xxxv. 7. Montf. v. 14. Cic. de Senectut.

[z] Aristoph. Ran. iv. 2. Rutil. Itin. i. 369. Xenoph. L. v. Pedian. ad Cicer. p. 37. Polyb. i. 21. Le Roy, Mem. Instit. t. iii. pl. 1. p. 168. Lye, *v.* Batswan, Hamere. Enc. Strutt's Sports, 70. Kirke's Hamil. Vases, pl. 18. Evelyn's Mem. i. 196.

[a] Stosch. Mus. Flor. t. ii. pl. lx. xi. 5. Enc. Mon. Ined. ii. 280. Plin. L. ii. 48.

and those of the smaller craft (as they are stiled) wearing his Majesties cognizance."[b]

In Stosch, we have, 1. a small vessel with beak, *aplustre*, &c. and only one helm above the stern; over it an assemblage of wood-work, composed of beams and cross-pieces, which might serve the pilot in managing the helm: is this machine the *adminicula gubernandi*, the invention of which Pliny[c] ascribes to Typhis? 2. A *cercurus*, or light rowing vessel with only one helm at the stern, adorned with an *aplustre* in form of a tail, two helms apparently guided by cords, and a mast in front without a sail. 3. A vessel with two towers or edifices, before and behind; probably used for the transport of horses. 4. Upon a Liburnus, is a large tower of masonry, with a great gate. Montfaucon says, that for fighting, towers were erected at the time.[d] Here appear some vases, probably those charged with combustibles, which Vegetius[e] says, were thrown upon the enemy's ships. Another remarkable object is a kind of mast or yard, suspended perpendicularly by the side of the tower, towards the prow, which has, at each of the extremities, a cross beam. Is this the Asser of Vegetius before mentioned? 5. Upon another *Liburnus*, is a large buckler covering the stern. This is mentioned by Vegetius,[f] and was used as protection, chiefly, perhaps, for the helm. 6. This *Liburnus* has six round towers, ranged in the following order; the largest, which is of embattled masonry, is at the prow; two others of like work, covered with domes, and communicating by a bridge, are placed upon the stern; three others, roofed also with domes, and of which two have a window, stand next to the first, and fill the whole space between. 7. A helm with the crooked cross-piece, which attached it to the cord, or a piece of wood, necessary for governing a vessel with more facility. This cross-piece is seemingly a kind of *clavus*.[g]

The Classical Ancients had vessels of many kinds;[h] with ten, twenty, thirty, up to one hundred oars. Those distinct from war service, mentioned under § *Sea-fight*, were,

Actuariæ naves; never less than twenty rowers, long and light; went both with oars and sails. Saville *(de Milit. Roman.)* makes them ships of burden. *Enc.*

Annotinæ, Frumentariæ. Provision vessels. *Id. Pollux.*

Hornotinæ. Those built in a year. *Id.*

Caudicariæ, or *Codicariæ*, those used on the Tiber, made of thick planks. *Id.*

Constratæ. Those which were wholly decked. *Id.*

Cubicalatæ. Those with apartments, and the conveniences of a house. *Id.*

Lentriæ. Pontones fluviatiles. Only employed upon rivers. *Id.*

Lembus. Light and undecked, used only in rivers, and on sea by pirates. *Id.*

Liburna, Liburnica. Light galliots, both for sails and oars, from one rank to five. *Veget. Enc.*

Lintres. Real canoes, the Greek μονοξυλα, made out of the trunk of a tree, and capable of carrying three men. The *Lintrarii* were the boatmen. *Enc.*

Leves. Undecked, very light. *Enc.*

Longæ, Militares. Built to carry a large number of men; all with oars. *Id.*

Lusoriæ. Vessels of observation or pleasure. *Id.*

Moneres, Monocrata. Modern gallies, vessels with only one rank of oars. *Id.*

Onerariæ. Ships of burden, both with sails and oars. *Id.*

Orariæ, Littorariæ, Trabales. Coasters. *Id.*

Plicatiles. Built of wood and leather, which they could take to pieces, and carry by land. *Id.*

[b] Miscell. 675. [c] vii. 57.
[d] Vol. iv. p. 2. b. 4. c. 2. [e] Lib. iv. c. 43.
[f] Vegetius, c. 37, 46.

[g] Stosch. Enc.
[h] In my Classical Antiquities (Lardner's Cyclopedia, No. 47. vol. i. p. 210—217—350—353.) are woodcuts, &c. illustrative of this subject.

Præcursoriæ. Those which preceded the fleets. *Id.*

Prædatoriæ, Prædaticæ. Long, swift, light, and used by pirates. *Id.*

Solutiles, which fell to pieces of themselves; such as those in which Nero exposed Agrippina. *Id.*

Stationariæ. Those which remained fixed at anchor. *Id.*

Sutiles, made of strong staves, and covered with leather. *Id.*

Trabariæ. Same as *Lintres.*

These are mostly from Pollux. Aulus Gellius (x. 25.) gives the various kinds.

Gauli. Phenician, and round for carriage.

Corbitæ, with tops to the mast, and without oars.

Caudicæ. Corn-vessels, with very thick planks.

Cercuri. Ships of burden, both with sails and oars.

Celoces, or the Greek *Celetes,* light vessels, undecked, no *rostra,* and with only two sets of oars at most, used for piracy.

Catascopia. Small vessels, for reconnoitring, and carrying letters, like the modern Brigantines.

Hippagines or *Hippagogæ.* Transports for carrying horses and cavalry after the fleet. *Liv.* 44. 28.

Oriæ. Wherries, very small fishing-boats. *Plaut. Fulgent. Enc.*

Lenunculi. Small fishing-boats. *Nonn.* 13. 8.

Horiolæ. The same. *Plaut. Rud.* iv. 2, 5.

Stlatæ, broader than high, used by pirates. *Fest.*

Pontones. Ferry-boats, square built, for carrying horses and carriages. *Enc.*

Phaselus, a small vessel, with sails and oars.

Paro. A bark. *Id.*

Parunculus. A small bark. *Id.*

Myopara. A Corsair's vessel. *Id.*

This list, and the whole of the parts of a ship, might be enlarged from Rosinus, but the definitions are various and doubtful. See *seq.*

The modern form of the Hull is classical. The conformation of the Duck is said to furnish the best model. If so, the ancient galleys are precise copies. See *Pownall's Provincia Romana, pl.* iii. *f.* 7.

Launching Ships. The ships, through having no keel, were launched in a manner more simple than ours. One part of the crew drew them by the prow; another pushed them by the stern. They used also levers and rollers in the time of Homer. The ships were empty when they launched them in this manner; but Archimedes invented a machine, which, though moved by a woman only, shot a loaded ship into the sea. When the vessels were far from the ocean, or they wished to transport them by land from one port to another, or shut them up in a place of security far from shore, they united many chariots, upon which they placed the vessels; and to render the rolling more easy, they extended upon the road skins of animals recently flayed.[i]

The Dock for Ships is the *textrinum* of Servius, Papias, &c. Dry docks are mentioned by Ovid

> Stetit aquore puppis
> Haud aliter, quam si siccum navale teneret.[k]

There were towns important enough to exercise a maritime commerce, but too far from the sea for a harbour. In this case, they selected the nearest and most convenient spot, and built houses about it; and this hamlet became the *navale* of the other town. In like manner, Corinth, situated in the Peloponnesian Isthmus, had two *navalia,* viz. *Lechæum* and *Cenchrea.* Sometimes a town was built in a place where there was not a sufficient harbour for ships, because it required, through increase of trade, vessels of a larger construction. Then, although the town was already a kind of harbour, another larger and deeper was annexed, though at some distance, which often formed a Colony as flourishing as the town itself. At

[i] Enc. Virg. Æn. iv. 397. Val. Flacc. i. 184. Hom. Od. E. 261. Plut. in Marcell. Athen. L. v. Sil. Ital. xiv. 352. xii. 441.

[k] Metam. L. iii. de Naut. et Penth.

Rome, the *Navalia* were *quays* where ships unloaded their goods. Aurelian first walled them, lest the merchandize should fall into the hands of the enemy. The *Navale*, or marine arsenal, had a passage down to the harbour, and near it the gallies were kept when drawn on shore, the magazines, rope-walks, &c. It was situated in the first recess of the harbour, and a narrow canal, perhaps the same as the above passage, led to it. In the Middle Ages, both the marine and other arsenals were included under the term *Archinale*, which Du Cange defines by the place where ships were built and arms laid up. It was also called *Tarsenatus*.[l]

Harbour. The Roman manner of building a harbour was by an arm thrown out right and left; a mole sunk at the entrance; and a pharos, or light-house. In some of their harbours are remains of towers to contain engines, and annoy shipping, which provision likewise occurs in the Middle Ages. M. Paris mentions a chain thrown across.[m]

Towing. The Roman method, as appears by the triumphal arch at Orange, was by a rope fastened to a pulley at the top of the mast. On the borders of the famous figures of the Tiber are men towing a boat, with a rope over the shoulders, in the modern form. The rope is fastened to the head of the boat.[n]

Vessels of the Britons. The Welch Coracles are known to be British; but Fordun adds boats capable of carrying warlike engines and cavalry. These coracles were made of basket work covered with hides, and some of only two hides and a half were large enough to contain three men with a week's provision. Sometimes they only held an armed man and a rower. As these coracles are mentioned by Herodotus, possibly the pattern is derived from Phenician construction, especially as Sidonian and Phenician vessels were almost round, of which under *Gauli*, p. 363. Sandwich is supposed to have been our first port for ship-building.[o]

Anglo-Saxon Ships. The stem is richly ornamented with the head and neck of a horse, and at the stern are two oars for steering, instead of a rudder. In the middle, near the mast, is erected the cabin, in form of a house. The keel runs from the stern, still growing broader and broader, to the prow or head, which gradually decreasing up to a point is the more ready for cutting the water in the ship's course. When the vessel had received its full burthen, she was sunk at least to the top of the third nailed board, so that the prow itself was nearly, if not quite immersed in water. Over the prow is a projection, perhaps for the convenient fastening of the ship's rigging, or to hold the anchor, perhaps to prevent immersion of the prow. The sail was of very little use except in going before the wind. (*See the Plate, p. 263, fig. 13.*) Harold sent to Athelstan the present of a magnificent ship, with a golden beak and purple sails, surrounded with shields, internally gilt. The Anglo-Saxons seem also to have had small pleasure vessels, if this be the meaning of *pleg-scip*, i. e. play-ship. Boats were annexed, and they had vessels covered with hides, and ovens, fire-places, and other conveniences in them. In Lye, mention is made of a *scip-hlædder* (ship-ladder), *scip-hlaford* (ship lord or captain), *scip-rother* (a rudder), the *ceola* (a ship with deck and cabin), the *roge-streng* (cord which bound the sail to the mast), the *mæst-cyst* (the hole where the mast went in), *mæst-rap* (the mast rope), and *fot-rap*, or foot-rope, at the bottom of the sail.[p]

Danish Ships. The earliest of

[l] Enc. Vopisc. in Aurel. c. 21. Zosim. L. ii. Latium, 32. Du Cange, voc. cit.

[m] Suet. Claud. c. xx. Montf. Suppl. iv. b. vi. c. 2. Froiss. x. 190. M. Par. 720.

[n] Pown. Prov. Rom. 27. Montf. iii. p. 1. b. 5. c. 7.

[o] XV. Script. 606. Script. p. Bed. 481. b. Decem Script. 811. Ledwich's Irel. 13. Strutt's Horda, i. 43.

[p] Strutt's Horda, i. 43. pl. 9. f. i. Turner's Angl. Sax. ii. 357. Lye, v. Bæcford, et voc. cit.

which we hear, were only a kind of twelve-oared barks, afterwards built of a capacity to contain 100 or 120 men. Some of the Northern Kings constructed very large vessels, but they were more for show than defence. One very long, large, and high, had a wooden serpent carved on the poop, and both that and the prow were gilt. It carried 34 benches of rowers.[q]

NORMAN AND SUCCEEDING SHIPS. The ship in the Bayeaux tapestry is a long galley, with a high crook at the stern, topped by a figure, and a similar at the prow, taller, with a bust above. The rudder is on the side, and there is a single mast with a top to it, and a square ornamented yard. (*See the Plate, p.* 263, *fig.* 14.) In this Plate are various ships. (*See figs.* 15, 16, 17.) One is the common sailing ship. The royal arms are on the sail. The head and stern are both alike. The shrouds coming from the top of the mast are fastened to the head and stern. The anchor was carried on the stern over the side. (*See fig.* 18.) Another is the galley armed with an iron prow. A third is the large sailing ship, temp. Richard II. (*See Plate, fig.* 19.) It has only one mast and one sail. It differs from the Norman fashion, in having the shrouds fastened to the sides, and the stern flat behind, not head and stern alike. In the beginning of Henry VI. the bowsprit was added, but only as a holdfast to the mast. (*See Plate, fig.* 20.) The forecastle and cabin in the stern are two towers. In a storm all the sails but the main-sail were furled. We find temp. Henry IV. Richard III. and Henry VII. four masts, two foremost, and two hinder masts, to each a sail and a bowsprit. Ships were painted and gilt in the masts, &c. In the 15th century, ships of forecastle, as they were called, were the largest in use, and carried about 150 men. A barge carried about 80; a Balinger about 40; a Spinne or Pinnace about 25. Carvels were ships of middle sizes. The French *Huissieres* were long vessels, with two ranks of oars, used to transport horses, with doors in them, and a bridge to let down, for horses to go in and out at. The Harry Grace a Dieu temp. Henry VIII. has four masts, an exceeding lofty prow and stern, and a bowsprit. Du Cange mentions the *Alnus Cava*, so called from the wood of which it was made, mentioned by Fridegodus in his life of Wilfrid, and probably used by the Britons for this purpose; the *Busse*, a ship made like a wine-cask; the *Dromones*, long ships first used in rowing matches. Leo the Emperor used them to pass from Constantinople to the Asiatick Coast, and the Sultan has now very light vessels for this purpose. Afterwards the larger vessels of war were called *Dromones*. *Falcatoria*, probably the *Felucca*; the *Gondola*, from the barbarous Greek *κουντελας*, a Venetian ship; Gondola is a Venetian rower in Sidonius (Ep. 4.) The *Gondola* is again mentioned in 992, and the Gondolier in 1195. The *Linto* of the Genoese, and *Palandrea* of the Turks; *Pallandiones*, ships especially contrived for conveying horses; *Radæ*, ships with wooden towers in them also occur. Other authorities mention the *Frigate*, said in an old dictionary to be a spial ship from the Spanish, and in Cotgrave a swift pinnace; the *Letter of Marque*, first, says Du Cange (*v.* Marqua), mentioned temp. Richard II. in Rymer, viii. 97, but carried back by Anderson (Commerce, i. 251.) from the same authority to 1295; the *Lin*, which sailed with all winds without danger, (*Froissart, iv.* 372.) and the *Lymphad*, the old fashioned ship with one mast, common in coats of arms. (*Nisbet*, 203.) Add to these *Boats*, of which under that article,[r] p. 268.

Miscellaneous Particulars. Ships were provisioned in the Danish and Norman æra, with corn, wine, and bacon, even for two years, with bread, wine, cows, calves, salt meat, in the

[q] Northern Antiq. c. x.

[r] Strutt's Horda, i. pl. 32. f. 2, 3. pl. ii. 4. f. 17, 27. ii. 73. Past. Lett. i. 158, 159. Join. i. 293, 294. Du Cange, voc. cit. Gombo, &c.

14th century, by letters patent and ship-money, which though, according to Anderson, it was first imposed by Edward III. occurs in Plutarch. *Ship's-clerks* to enter these, the freight, goods, &c. are mentioned by Festus, Plautus, Eustathius, and Du Cange. We find ships with silken streamers, flags at the mast-head for a signal, guide, and precursor; with the royal standard hoisted—ships, painted white, white with a red cross through the whole; those of lords amazingly ornamented with painting and gilding, blazonry of their arms, there, and on the sails and flags, the masts painted from top to bottom, some even covered with sheets of fine gold, sails even of silk; Galleys, painted within and without with escutcheons of the lord's arms, with 300 sailors, each bearing a target of his arms, and on each target likewise a smaller one, with a small flag of the arms, likewise of beaten gold; Sail-makers forming a distinct trade; sails worked by ropes, running in blocks, as now; and ships with two sails esteemed very large. We find ships also run ashore to save the crew; with *captains;* named S. Denys, S. George, &c. with wells and sinks, with ornamented heads, with fortifications built upon them for sieges; shipwrights working upon Sundays in emergencies; royal ships, or rather barges, beaked with golden dragons, steered by our Anglo-Saxon Kings; port-holes opened to allow horses to enter, and afterwards calked up because under water; upon unmooring, the priests and clerks, placed by the captain upon the castle or top to sing psalms for a prosperous voyage, the mariners also setting their sails in the name of God; expert divers descending to the bottom to examine the ship's keel, and coming out on the other side; four, and even five anchors to hold the ship fast; partitions of the cabins destroyed in hard gales; the host, carried in voyages, by the pious, sometimes in a tent of silk and gold, in a fit place; the *binnacle;* sailors, lighting in dark nights, a candle for observing the compass; vessels, if above thirty ton, deemed fit for the navy; no port-holes for cannons so late as 1545, they being only placed on the upper deck, but the introduction ascribed in other accounts to the beginning of the century mentioned. Du Cange gives us materials kept on board for making cordage, which was of hemp; *opiferæ funes,* ropes fastened to the right and left ends of the yards; *groundagium,* toll paid for mooring; the *indardus,* a machine by which ships were drawn against the stream; *palangæ,* or slender props, put under ships, when drawn to the sea, or brought on shore; small houses for magazines; water-casks; watchmen placed on the tops; the *tornum,* a versatile wheel for drawing ships up rivers against the stream; turning them on the side to clean them; and the *dies sideralis,* the day on which the stars were moved *(sic)* when no sailing could take place.[s]

Admiral. Amiral. The Sicilians, followed by the Genoese, borrowed this term from the Saracens, about the year 1149. Edward I. is supposed to have brought it here from the Holy Land. The Admiral's ship was also called *Admirantia.* The office was the *Præfectus Classis* of the Romans, and, Craig and Du Cange say, was an office common to all nations, to clear the sea from pirates; on which account a right to wreck, &c. was annexed. Spelman and others note, that, like the naval Duumvirs of the Romans, there were in general only two Admirals, of the North and West stations, the term Admiral of the Fleet being applicable to no one who did not command ten

[s] Plut. Dec. Orat. Cic. in Verr. iv. Gemeticeniss. c. iv. p. 611. Dec. Scriptor. 193, 1183, 2428, 2456, 2573, 2577, 2583, 2676. M. Paris, 251, 255. Angl. Sacr. ii. 146. Joinville, i. 118, 119, 125, 225, 227, 262, 348. Froiss. viii. 41. Wart. Poetry. Du Cange, *v.* Gratillus, Hosta, Prætoriola, Racci, Scribanus, Thoracium, Torquere naves, Vermiculus, Lenthearii, Peripetasma, et voc. cit. Shakesp. H. V. a. ii. sc. ult. Hamlet, a. i. sc. i. Rot. Alemann. 14 Ed. III. ap. Smyth's Berkeley MSS. Eustath. Od. 8. Archæolog. iii. 367. xx. 22. Anderson's Commerce, ii. 77, in which work is much of ships, but more of an historical than archæological kind.

ships. The first person styled Admiral of England was Richard Fitzalan, Earl of Arundel, &c. created 10th Richard II. Collins mentions the whistle, hung by a gold chain, with which the Admiral cheered his men in action, now descended to the boatswain; naval uniforms originating, according to Mr. Pennant, with Admiral Mostyn, who died in 1757. The Admiralty Court was erected by Edward III. though the jurisdiction is traced to the reign of John.[t]

Sailors. The fez, or scull-cap, egg-formed, like that on the figures of Ulysses, is still common in the Mediterranean; and the costume of Sailors was likewise that now worn in the same sea, a large surtout with a hood, the sleeves excepted. One occurs in Winckelman. With the distinction of steersmen, Sailors were not at first at Rome different from soldiers; but when navigation was improved they were formed into three divisions, pilots (*gubernatores*), sailors (*nautæ*), and rowers (*remiges*). If wrecked, they used to beg with pictures of the wreck hung about their necks; and in the Churchwardens' accounts of Wotton Underedge, in Gloucestershire, so late as the last century, we find items of money given to whole crews of mariners begging. M. Paris says, that persons skilled in climbing the shrouds were styled *funambuli*, as they were in the Classical Æra. Shakspeare makes them boys. The vilest of the Sailors was generally employed to empty the well, and called *sentinator*. Some of them were famous divers, and of great use to make leaks, in sea-fights. If anything particular happened, it was an ancient custom to cast lots, and throw overboard the person upon whom it fell, a practice to be traced to Jonas. They had the *Celeusma*, which they sung on good fortune. Among the Classical Ancients, and their early successors, the Sailors used to sleep upon the benches; the *trierarch*, or commander, under a tent in the stern, upon a *stragula*, or kind of blanket; the *gubernator* had only a mat.[u] See HAMMOCK, p. 311.

Sea-fight. The Classical Ancients had particular ships for war; as the *æneæ*, or *æratæ*, those with a brazen prow; the *apertæ*, those which had two decks, before and behind, separated by an opening between them; [the combatants were placed upon these decks, and the vessels had commonly two ranks of oars or fewer, the rowers being called *threnitæ*;] the *armatæ*, constructed both with sails and oars, but fought only with the latter; the *prætoriæ*, which carried the commanders, large and strong, and distinguished by a streamer and lantern; the *prophylactoriæ*, upon which were the advanced guards of the fleet; the *speculatoriæ*, those sent to reconnoitre; the *tabellariæ*, those which were light, and detached from the fleet to announce its approach; and the *turritæ*, those which carried two towers, one before, the other behind. In Plutarch's Lives, and other familiar works, may be seen ample details of naval combats in the Classical Æras. It may therefore be sufficient to mention a few less obvious particulars. The famous crow of Duillius, engraved in the Memoirs of the Institute, was a wooden bridge, like those over rivulets in pleasure-grounds, one end in the ship, and a perpendicular spike in the other. This last end was raised by a pulley, and let fall aboard the enemy, where the spike stuck it fast. Thus it prevented escape, and became a bridge for the boarders. The rowers were under the deck, to be safe during the action. The arms of the soldiers were heavier than those for land-service, because they were not fatigued with marching; and this accounts for the weight of the hel-

[t] Craig. Jus. feud. 154, 163. Spelm. Cowell, Du Cange, *v.* Hobson, &c. Pennant's Whiteford, 69.

[u] Winckelm. Mon. Ined. n. 158. Veget. iv. 3. Lubin. in Juven. 560. 656. 659. M. Par. 136, 1091. Du Cange, *v.* Sentinaculum, Sentinator, Celuma. Neubrig. L. i. c. 11. Casaub. in Theophrast. 338.

mets found at Pompeii, and there being no cuirasses discovered, because, from their heaviness, they were probably left on board. The fight was conducted by arrows smeared with oil, and wrapped in tow and sulphur to burn the decks, darts, slings, levers, balls of lead, stones from engines, boarding, the *dolphin*, an engine hung upon the yard, which, thrown into the enemy's ship, sunk it by its weight and bulk, pikes to reach the enemy at a distance, and poles with a scythe to cut the cords, &c.[u]

The *Sea-fight* of the Middle Age had several assimilations to that of the Classical Æra. Strutt says, between every two smaller ships of archers were placed a large ship of close-armed men, and another battle of archers [the tactics of Themistocles, mentioned by Plutarch] entirely on one side, to assist those who might want it. The vessels being drawn together by a large iron cramp, with a strong chain, the men at arms commenced the battle with missiles. Efforts were made to perforate and sink the vessels by gallies with iron beaks, and, besides engines, arrows, and other obvious means, vast quantities of quick lime were used to blind the enemy. The preparations were, sounding the trumpets, displaying the pennons, and hoisting the banner (among us, of St. George), every one posting himself at his quarters, and the archers filling the intervals. The strongest vessels were placed in the van, and they advanced full sail against the enemy. The ammunition consisted of bolts for cross-bows, cannons, and bars of forged iron, to throw into the enemy, in hopes that, by the help of great stones, they might be sunk. Near their masts were small castles, full of flints and stones, with a soldier to guard them; and there were also the flag-staves, from whence fluttered the streamers. The King [our Edward III.] posted himself in the fore-part of his own ship, dressed in a black velvet jacket and a small beaver hat. He ordered his minstrels to play before him a German dance, which Sir John Chandos had lately introduced; and for his amusement he made that knight sing with the minstrels. From time to time he looked up to the castle on the mast, where he had placed a watch to inform him when the Spaniards came in sight. The trumpets were then ordered to sound, and the ships to form a line of battle, a Classical custom. They bore down upon each other, and grappled with chains and hooks. The higher ships had the advantage in shooting and casting stones and iron bars on board. The iron bolts were sharply pointed, and shot from the tops to make holes. The cannon shot stones of immense weight. We find beams, or pales, called *fractæ*, affixed to ships that the enemy might not approach them. In the seventeenth century, the preparations were, launching the boats, charging the artillery, muskets, &c. laying the trains of powder, nailing up the decks, crossing the hatches with cables, and hanging the grappling-chains on the mainmast. A draught of *aqua vitæ*, mixed with gunpowder, was given to the young and inexpert, and the action commenced with musketry, the cannon being reserved as a *dernier resort*. The surgeon's place was under the lowermost deck. Pulling down the colours in token of victory, and the use of signals, are mentioned by Plutarch.[x]

Shirt Buckles. The *Acus Pectorales* of John de Januâ.[y]

Shoe Buckles. In an Irish Abbey was found a human skeleton, with marks of buckles on the shoes. They occur plainly in the 14th century, and Strutt says, that they came into fashion many years before the reign of Mary, of copper for the common people, and

[u] Enc. Mem. Inst. Nat. i. 484. pl. in 490. Montf. v. iv.

[x] Strutt's Horda, ii. 75. M. Paris, 251. Froissart, i. 208; ii. 23, 156, 255,—258; viii. 159. Du Cange, *v.* Fractæ. English Spanish Pilgrim, 4to. 1630, pp. 32, 33. Plutarch, in Themistocles, de Herodoto, &c.

[y] Du Cange, *v.* Resolutoricinium.

of silver or copper-gilt for others; though shoe-roses succeeded not long after.[z]

SHOEING-HORN. Was metaphorically used, 1. for a convenient and tractable attendant; 2. for incitement to liquor, from the drawing on another glass. Thus Dr. Cogan says, "a gamond of bacon is a good shoeing-horn to pull down a cup of wine;" 3. a contemptuous name for danglers on young women.[a]

SHOVEL. SPADE. Upon a tomb in Fabretti[b] is the spade of the Classical Ancients. It differs from ours in having a cross-piece of iron for putting the foot on, so that it could be driven beyond the blade. The Roman *ligo* is enumerated among the utensils of a farm by Ulpian and Columella. The *pala* resembled the *ligo*. The Roman shovel, as it appears from a figure in Beger, engraved by Malliot, has a long handle with a cross-piece, longer than the modern, and placed beneath the extremity. The blade, fixed on one side, is in form an acute-angled triangle. The Anglo-Saxon has a triangular aperture at top for inserting the hand, but the blade, a demi-oval, is likewise fixed on one side, and appears to be a wooden continuation of the handle, shod half way with iron, in a curve; and one in fac-simile of this occurs in the woodcuts of Caxton's "Game of Chess." Carew describes a shovel of this kind, or somewhat like it, as used by the Cornish miners; but in the British æra they used shovels wholly of wood. The Anglo-Saxons had, besides the *sceofl*, or common shovel, a particular one for winnowing, called *wind-scob*.[c] (*See the Plate, p.* 296, *fig.* 30.)

SICKLE. The Ancients had various kinds of *falces*, but that of the form of our Sickle is the attribute of Priapus, Sylvanus, and Saturn. As it accompanies figures of the latter, it is precisely of the modern form, though smaller, and of a serrated edge. The blade is considerably broader. With this kind also occurs, upon the Trajan column, &c. another, exactly in the shape of the modern hedging-bill, but a narrower blade. The Anglo-Saxon is a fac-simile of the modern. In the Chronicle of Parma, anno 1232, is this passage: "Whose memory was engraved on a certain stone with a Sickle." Sometimes it was numbered among weapons of war; perhaps, like the *falx muralis* of the Classical Ancients, to pull down walls in sieges, and fixed on a long handle.[d]

SIDE-BOARDS. See ABACUS, p. 255. It was usual in halls, &c. in the Middle Ages, and is thus described in the 16th century, "one side borde with a faste frame to it, with foulden leaves, and one joyned coobard."[e]

SIEVE. This was the Greek κοσκινος. Pollux identifies[f] the manufacturer with a basket-maker, for he says that if the vessel in which meal was cleaned was made of rushes entwined, it was the coscinum, but if, instead of rushes, fine sindonian linen was added to the circumference of the coscinos, that the flour might be purer, it was then called a leiosotesis; but the sieve made of woollen is found in the Septuagint.[g] Pollux also[h] makes that the covering of a coscinos. He adds barley sieves, sieves with covers, and fine sieves.[i] Pliny says, that the Gauls first invented the hair-sieve, the Spaniards those of linen, and the Egyptians those of papyrus and rush. They were used in making bread, &c. The Roman sieve is seen in the hands of Tuccia the Vestal, in La Chausse and Montfaucon. It is a low cylindrical hoop, like ours, but the bottom is cut in scollops, concentrick circles, and a

[z] Gough's Camd. iii. 623. Du Cange, *v.* Boucleta. Strutt's Dresses, 347, 348.

[a] Nares. [b] Fabrett. Inscr. 574.

[c] Ulpian, L. ii. c. 16. Beroald. in Columell. *v.* Ligone. Malliot, Costum. i. pl. 84. Strutt's Dresses, pl. 1. Carew's Cornw. 23. Withering's Mem. i. 168. Dibdin's Typograph. Antiq. i. 44.

[d] Montf. iii. p. 2. b. 5. c. 8. Strutt's Dress. pl. i. Du Cange, *v.* Manaria.

[e] Gage's Hengrave, 29.

[f] vii. 25. 33. [g] Amos ix. 9.

[h] x. 25. [i] Ibid.

regular pattern. (*See the Plate, p.* 293, *fig.* 5.) The Anglo-Saxons called it Geflit, &c. Du Cange mentions the corn-sieve, and one made of hogs' bristles, or rather of horse-hair.[k]

Si Quis. A common name for an advertisement or placard.[l]

Skin. The Ancients, before the use of stuffs, not only made clothes of the skins of beasts, but also used them for mattresses, cover-lids, and chair-coverings. At first, they were moveable, but at last rendered firm by nailing, after being stuffed with straw, rushes, flocks, &c. The Romans borrowed the custom of making tents of them from the Greeks. Brides were placed upon a sheep-skin with the wool on, either to recall the ancient dress, or to show that they must work. Before saddles, skins were used. Among the Greeks, the skins of the victims served to ornament the statues of the gods; sometimes they fastened them to the walls, and suspended them to the vaults of temples. The priests slept upon the skins of lambs, sheep, and rams, which they had sacrificed, to obtain oracular dreams. Ox-hides, for beds, occur in Homer. Skins of goats, sheep, asses, &c. were sewed for conveying wine, oil, or water, upon camels or beasts of burden. They were also filled or swelled with vine-twigs, for the troops to pass rivers. They also made bottles of the smaller quadrupeds, as hares, rabbits, &c. They were more long than broad, and sometimes had the hair left upon them. Winckelman, from numerous gems in Stosch, and other sources, attempts to show, that the bandelets, which appear annexed to the thyrsus and vases, were really long skin-bottles. See Ascoliasmus,[m] p. 185.

Sledge. See Dray, p. 285.

Sledge - hammer. The Anglo-Saxon *slege-bytle*.[n]

[k] Plin. xviii. 2.

[l] Nares. Enc. Montf. i. p. i. b. 2. c. 6. Lye, *v.* Geflit. Du Cange, *v.* Polentrudium, Setaciare.

[m] Enc. Hom. Il. Λ. v. 842. Xenoph. Anab. L. 3. Cayl. iii. 212. Winckelm. Stosch.

[n] Lye.

Smelling-bottle. In the marriage of Cassandra and Bellerophon on the Hamilton Vases, the smelling bottle appears, being a little vase with a stopper, in form resembling a broad dagger in a sheath.[o]

Snuff, Snuff-box. One substitute was the pouncet-box of the fop in Shakspeare's Henry IV. Howell says, "The serving maid upon the washing block, and the swain upon the plough-share, when they are tired with labour, take out their boxes of *smutchin, and draw it into their nostrils with a quill;* for snuff was anciently taken in small spoons, whence in old plays we have a *spoonful*, not a *pinch* of snuff. Two ancient snuff-boxes, engraved in the Archæologia, resemble flat circular smelling-bottles; and are ornamented with rude designs of stag-hunting, bull-baiting, &c. surrounded, in one of them, with French inscriptions. The stopper screws in, and has a spoon fastened into it, resembling that of a cruet for Cayenne pepper.[p] (*See Plate, p.* 296, *fig.* 13.)

Snuffers. Pollux[q] mentions the *emunction* of lamps (*το προμυξαι*), also[r] he calls the process (*προβυσαι*) to snuff. Aristophanes says, "Take a straw from the ground and snuff the lamp. No: but it strikes me that I will snuff the lamp with this (finger)."[s] Papias, a copyist of Isidore, defines the Roman *emunctoria*, by sheers, which answer to the modern snuffers. But Montfaucon has given in a print of lamps, tweezers resembling a tuning-fork, with a long ornamented handle; and this idea better answers to the Anglo-Saxon *candel-twist*. The old-fashioned perpendicular snuffer-stands, annexed to the candlestick, are engraved in the Archæologia; and in Nichols's Progresses, we find "two pair of small snuffers, silver-guilt."[t]

[o] Kirke, pl. 91.

[p] Howell's Letters, lett. 404. Archæol. xiii. pl. 24.

[q] Pollux, vi. 4. [r] Ibid. 18. [s] Valpy.

[t] Du Cange, *v.* Emunctorium. Montf. v. p. 2. b. 2. c. 12. Archæol. xiv. pl. liv. Nichols's Progr. ii. 23.

Sortes (*Virgilianæ*, &c.) The sortes were, in general, kinds of dice, upon which characters or words were engraved, and the explication sought in tables composed on purpose. In some temples, they threw the dice themselves; in others, drew them out of vases. The dice were always preceded by sacrifices and ceremonies. Preneste and Antium were the most famous temples in Italy for this purpose. In Greece and Italy it was usual to predict from opening Homer, Euripides, &c. but in a course of years[u] after the death of Virgil, his verses superseded the Prenestine lots. The *Sortes Virgilianæ*, says Miss Knight, from specimens in Museums, are, as used in the time of Elagabalus, commonly thin plates of brass. The more early lots, religiously preserved in the sacred chests, are small wooden tablets one inch wide and eight long. The letters inscribed are the ancient characters, used by the Latins of the First Ages, and evidently half Greek. These tablets are of oak, and contain only a few words, e. g. "*de vero falsa ne fiant, judice falso.*" Most of these sentences appear to have conveyed moral instruction. After some previous ceremonies, a few lots were cast by a child upon the sacred altar, or table of Fortune, and the sense which could be collected from them regulated the conduct of the votary. The altar, where the lots were cast, is said to be ornamented with sculpture. The sortes convivales were mere lottery tickets, drawn at festivals, of which elsewhere. (*See the Plate, p.* 293, *figs.* 24, 25, 28, 29.) The Roman *sortes* were transferred, in the Middle Ages, to the Scriptures, under the name of *Sortes Sanctorum*.[x]

Sounding Lines, with plummets, as now, are mentioned by Lucilius.[y] It was the Anglo-Saxon *sund-gyrd*.[z] See Plumb-line, p. 347.

Sowing. The Roman labourer thus employed, carried a bag of the corn round his neck, called *trimaria*, or *trimodia*. It was made in the form of an inverted cone.[a]

Spade. See Shovel, p. 369.

Spathalium. A kind of bracelet and collar used by the Roman women. Pliny says, that it was made of a fruit, red upon the tree, but black after being cut.[b]

Spectacles. This useful invention is ascribed to Friar Bacon and others. The Encyclopedists say, that old men among the Classical Ancients read through a simple tube, which by isolating objects made vision more distinct. The passage by which Du Cange attempts to prove their existence in Constantinople in 1150, they reject; they consign the invention to a Florentine, named Salvino de gl'Armati, who died in 1317, whose invention was rendered common by Alex. Spina, a contemporary. It is certain, that Jordan de Rivalto, in a sermon preached in 1305, calls them an invention of twenty years before.[c]

Speculum. See Looking-glass, p. 328.

Spice-plate. In an inventory of the 16th century we have, "Item, a spice-plate with a fote."[d]

Spinther. A bracelet worn by women above the left elbow, as the *armilla*, near the wrist.[e]

Spintriati. Tickets for the Baths, in general very immodest, but sometimes containing ludicrous representations or caricatures. They are of a size between second and third brass,

[u] The Encyclopedists say, two hundred years: but the two hundred should be one hundred, or sooner, for Spartian mentions Adrian's consulting them. Hist. Aug. i. 126, ed. Sylb. Cicero (de Divin. L. 2.) says, that in his time the Prenestine lots were only consulted by the vulgar.

[x] Enc. Latium, 190, 193. Du Cange, *v.* Sortes, &c.

[y] An Catapirateris, &c.

[z] Enc. Lye.

[a] Enc.

[b] Plin. xiii. 25. Enc.

[c] Thus the Encyclopedia. Plutarch *(de Curiositate)* gives hints about Lamia's putting on her eyes when she went abroad; and though false eyes were usual, yet there are other passages in this tract, which can well apply to spectacle only. The learned, too, may consult Du Cange (*v.* Ocularia) whether, upon authority of the passages quoted, they are not antecedent to the period assigned.

[d] Gage's Hengrave, 127.

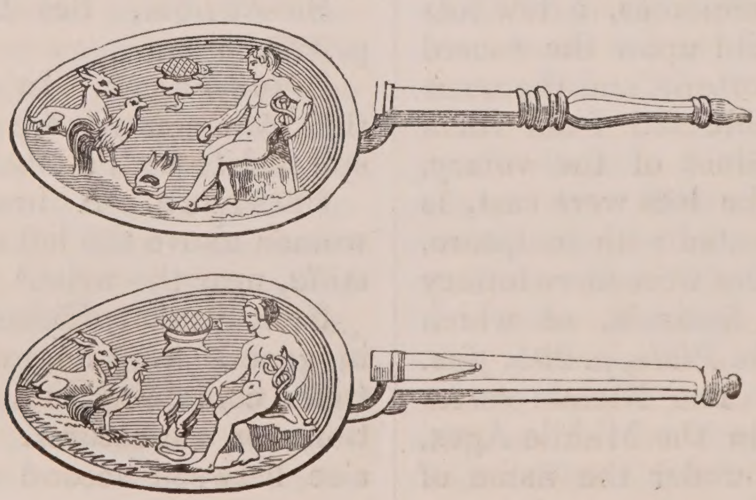
[e] Enc.

and may be known by the above *obverses;* and on the *reverse* a numeral, commonly within a laurel crown.[f]

Spits. Pollux mentions spits of iron for roasting oxen, the *οβελους βουπορους* of iron in Herodotus, and the *οβελισκους* of Aristophanes, a smaller kind for roasting thrushes;[g] they were supported by props called *κρατευται* and *κρατευτηραι*, either of stone or lead,[h] in Homer of iron. The Greek *οβελοι*, and Latin *verua*, were also of wood. The method of roasting was by the fire underneath. They occur among the Anglo-Saxons, &c. of iron, and *with feet.* In the Archæologia, are engraved two dogs for the fire, topped with the heads of oxen, between the horns of which was laid the spit, and turned by the hand. The *feet* are probably other names for these dogs.[i] A man engaged in turning the spit, a *turnbroach*, is mentioned in 1201.[k] Nares says, that spits were made at first of wood, with a projecting part by means of which they were turned by the hand.

Sponge. Pliny[l] mentions three sorts, of which one sort, the Achilleum, was used for wiping tables, deleting writing and mistakes in paintings (the *spongia deletilis*),[m] washing dishes, and other useful purposes.[n] Sponge was used by the Greeks and Romans to clean tables, wash wounds, or delete writing; and connected with a staff in privies. The long and fine sort was used for the table, and called *peniculus abstersorius.* Plautus calls a parasite, *peniculus* or sponge, whence our *sponging* for a dinner.[o]

Spoons. Spoons of gold and silver, and a spoon of gold to as many dishes of silver, are mentioned in the Pentateuch. There appear to have been two kinds: the spoon *cochleare;* and the ladle, *trulla:* the form of the spoon was much shorter in the handle than the modern. But some have long pointed handles, presumed to have been so made for taking fish out of shells. Martial[p] and Petronius mention egg-spoons. The ladle or simpula forms, as found in Pompeii, are either those of saucepans or basins, with long perpendicular handles, turned round at the end to hitch upon any thing, or some ladles have bowls also parallel with the handles. The Greeks had an instrument called *keutania*, used as a ladle.



Spoons of similar bowls but different handles.

Etmerasis was one to take out pulse; *zomerusis*, one to take out broth; and another to take out wine from a bowl, called *arnerusis;* all these were hollow instruments, with a handle. The Latins call these trullæ. Roman spoons

[f] Pinkerton. [g] Pollux, x. 24. [h] Ibid.

[i] Montf. iii. p. i. b. 3. c. 11. Denon. ii. lx. Watts's Gloss. M. Par. *v.* Degustare. Du Cange, *v.* Asta, Verutum. Angl. Sacr. i. 607. Archæolog. xix. pl. iv. f. 12. p. 61.

[k] Du Cange, *v.* Hastator. [l] Plin. l. ii. 45.

[m] Suet. Aug. 86. Calig. 40.

[n] Mart. Apoph. No. 144.

[o] Enc. Suet. 321. Senec. Ep. 70. Plaut. Men. 1. 11. Apul. Met. 8. Pintian. in Plin. 183.

[p] Mart. Apoph. 121.

are of various forms; some have very short flat handles, wrought into a pattern; others narrow, pointed and formed like a willow leaf, often found with funeral urns, were used, C. Caylus thinks, for emptying the perfumed liquors, &c. into the lachrymatories. We find spoons made of roots of box, brass, bone, horn; in the East, of leather. Iron spoons, with a long spike, are Roman; and one of these, and a silver one, have a notch, just between the bowl and handle, supposed for resting them on the dish. In Nichols's Progresses, we have "a dozen of horn spoons in a bunch, as the instruments meetest to eat furmenty porage withall;" and again, "a *folding* spoon of gold." See Apostle Spoons, *antea, p.* 260,[q] (*See Plate, p.* 293, *fig.* 30.)

Spurs. The ancient Greeks were acquainted with the use of spurs, and had coverings for their legs, similar to our boots; indeed, the leathern boot with its top turned over the calf of the leg, appears on one of the young horsemen, on the frieze of the Parthenon. C. Caylus has published an ancient bronze spur, composed of a solid point, fixed upon a semicircle, whose extremities are pierced with holes to receive the thongs which fastened on the spur. Montfaucon has engraved another, similar, with a spike also, and an ornamental masque at the crooked end, but its antiquity is questioned. They are very rare, and are not seen upon marbles. In making a turnpike road from Salisbury to Heytesbury, were found brass spurs, with long necks and large rowels. Such spurs Olaus Wormius has engraved as Danish. [*Mon. Danic.* 50.] They were dug out of a barrow, and were no less than *thirteen inches long,* the rowel being six inches and a half. The rowel was totally unknown to the Anglo-Saxons, their spur being a goad, made like a spear-head, and fastened, much as now, by a leathern thong. About the Conquest, occur spurs, some with obtuse points, others with a very large wheel. In the Norman spur, the point is like a spear-head, though thick and pyramidal, but in the Roman, like an obtuse spike or nail. Some partook both of the spur and rowel. Henry III. is said to be the first of our kings who bore spurs with rowels. I have seen a Norman goad-spur of iron, with a kind of brass wire twisted round it for ornament. In Strutt, from the 15th century, the booted figures are always spurred; but the rowels are in that and the following century sometimes a serrated wheel, sometimes like a star. In the 17th century abroad, the boots were never worn without spurs, and the high leathern cushion against the stirrup appears. Gold or gilt spurs were distinctions of knights; and, if they were killed in battle, were hung up in churches. Silver spurs were appropriated to Esquires. Indeed spurs were worn with boots as denotations of rank. Nares says, spurs were long a favourite article of finery in the morning dress of a gay man. It was particularly fashionable to have them so made as to rattle or jingle when the wearer moved. Froissart notes, that the spurs were taken off when the knights fought on foot; sometimes they were stuck, rowels uppermost, in the ground, upon the slope of a hill, that the enemy might not ascend at ease. Rippon was celebrated for making the best spurs in England. The rowels would pierce a shilling, and rather break than bend. A pair presented to James I. in 1617, cost 5*l.* The spurs were sometimes fixed to the leathers.[r]

Squirt. See Engine, p. 303.

Stage. We find a stage or hustings erected in a church, within the choir,

[q] Montf. iii. p. i. b. 3. c. 12. Cayl. Rec. ii. pl. 125. n. 7. Grose, v. 60, 61. Plin. xvi. 16. La Brocq, 137. Antiq. Repert. i. 134. Archæolog. x. 133. xv. 402.

[r] Bereng. Horsemansh. i. 40. Clarke, vi. 236. Cayl. Rec. iii. pl. ix. n. 5. Montfauc. Suppl. iv. b. 2. c. 6. Grose's Milit. Antiq. ii. 258. Malliot, Costum. iii. pl. cvii. p. 226. Strutt, pl. 13. p. 82. Froissart, ii. 312, 435. vi. 242. Savage's Memorab. 325. Nares, *v.* Rippon Spurs. Hoare's Anc. Wilts, i. 74.

as high as a man, and chairs placed upon it for three doctors.[r] See THEATRE, p. 52. CHAP. XIII. § THEATRICALS. *See also a Representation of a Stage, before the use of Scenes, in Plate, p. 296, fig. 9.* It is taken from Roigny's "Terence," in which work is a profusion of similar cuts. "Here we see," says Strutt, "four several curtains on the front, instead of a scene; each curtain is divided by a column, and these spaces served the actors to make their entries and exits, drawing the curtain aside to let them pass.[s]

STAGE-COACH. See CARRIAGES, p. 283.

STAGS'-HORNS, were nailed against every temple of Diana,[t] whence the custom of putting them up in halls.

STALAGMIUM. An ear-ring, probably in the form of a pear.[u]

STALE. Nares defines by the form of a bird, set up to allure a hawk, or other bird of prey.

STALKING-HORSE AND BULL. The Albanian sportsmen (says Dr. Clarke,) practise the old method of shooting with a stalking-horse; *i. e.* by carrying the picture of a horse, or a cow, behind which they conceal themselves, and take their aim through a hole in the picture. Among us, the stalking-horse was either a real horse, "an old jade (says the Gentleman's Recreation) trained for the purpose, and walking up and down in the water, which way the sportsman pleased;" or a piece of old canvas, shaped like a horse grazing, stuffed, painted brown, and fixed to a staff, with a sharp iron at the end, to stick into the ground; when the fowl became familiar with the horse, they made a stalking ox or cow, and stalking stags or deer, especially for fenny grounds, and even trees, shrubs, and bushes, all of painted canvas.[v]

STALLS. Linen and cloth-stalls at market for various trades occur in the twelfth century. The Anglo-Saxons had stalls at fairs with benches and seats. See BOOTHS,[x] p. 273.

STAMPS. Letters for stamping have been found at Herculaneum. An annulus signatorius (seal ring) of this kind, belongs to me. The inscription is GAIE. The Greeks had similar stamps. Some of the stamps used by tradesmen were cut or cast in cameo.[y] When parchment and other writing materials were very dear, tallies supplied the place of notes, bonds, &c. A kind of stamped paper was first used in France, to prevent forgery and alteration of deeds. Stamps for taxation were invented in Holland in the 17th century, and followed by Spain, Saxony, Brandenburgh, and Hanover.[z]

STAND FOR DISHES, to prevent the liquor from being spilt upon the tables, are mentioned by Seneca and Clemens of Alexandria. In Count Caylus is the representation of one of these *rechauds;* it is of bronze, supported by three geese. The dish is fifteen lines concave; and the feet are two inches above the plane of it. The three geese form three supports, which end in the feet of oxen; and their wings, displayed in tolerable taste, are in a good style. The heads, which couch upon the stomach, and form a kind of handles, are half an inch higher than the circumference of the dish.[a]

STANDING-BED. The usual furniture of chambers in Shakspeare's time, was a standing-bed, under which was a *truckle* or running-bed, in which last lay the servant.[b]

STANDISH. Montfaucon has given a very curious vehicle for ink. It is an acute-angled triangle of Indian wood, from which, by a string, hangs a cylindrical vessel and cover for holding the ink. About half way,

[r] § Rom. Quest. Du Cange, *v.* Lobium.
[s] See a farther elucidation of this in Strutt's Horda, iii. 140. See also Gent. Mag. xc. ii. p. 219, where another specimen is given.
[t] Plut.
[u] Plaut. Men. 3. 3, 17. Enc.
[v] Clarke, vii. 469. Gentlem. Recreation, p. iii. 14, 15.

[x] Du Cange, *v.* Stallum, Stallus. Lye, *v.* Ceapsceamul.
[y] Pownall's Prov. Rom. p. 44.
[z] Beckman, i. 379—384.
[a] Senec. Ep. 85. Cayl. Antiq. Rom. t. i.
[b] Steevens.

the triangle has a piece fastened on, and projecting, containing four holes, into which were put the pens; it is richly ornamented. Among the presents to Elizabeth, is "a standish of ibiney, garnished with silver, with ii boxes of silver for inke and dust, with a looking-glass in the inside of the cover."[c] Stowe says, that Wolsey used a standish of silver gilt. See Inkstands, p. 317.

Stands *(for seeing publick Shows)*, occur in Suetonius.[d]

State. An elevated chair or throne of dignity, with a canopy; sometimes the canopy itself.[e]

Statera. Steelyard. The Roman *statera* or steelyard resembled ours. Those found at Herculaneum are of brass. Upon the lever of one is, TI. CLAUD. EXACT. CURA. AEDIL. The most strict conformity to the publick standard was compelled; and the Memmii Rufi, father and son, were the persons at Herculaneum who made the standard, which the Ædiles enforced. These steelyards at Herculaneum, as most of the Roman, according to Vitruvius, have commonly a basin (not a hook, as ours), which hangs by three or four chains, well wrought, and passed into a round plate, which contracted them at option; but that found at Kingsholm, near Gloucester, has only a double hook. Of this the late Mr. S. Lysons gave the following account: "One side of the beam is divided into six parts, each of which is subdivided into twelve; the only number marked on this side is V.; the other side has the numbers V. X. XV. XX. inscribed on it. As the Roman pound consisted of twelve ounces, each of which contained six sextula, and twelve dimidia sextula; so the second gradation was of five ounces, and proceeded on to twenty-four, or two pounds. An experiment I afterwards made with the Roman weights at the British Museum confirmed me in this opinion; for they tallied as nearly as could be expected, when the loss which the statera might be supposed to have sustained in weight was considered. All the Roman steelyards which I have had an opportunity of examining are graduated in the same manner, making the highest number on one side, the lowest on the other, and then proceed upwards by fives, either of pounds or ounces. The fine specimen preserved in the British Museum, which was found at Herculaneum, is graduated on one side of the beam for five pounds, and on the other proceeds from five to twenty-five.

The Roman stateræ had commonly busts of their deities for weights, but of none more frequently than Minerva, Apollo, Hercules, and Bacchus. From the effeminacy of this head it was probably designed for the last. The Duc de Chaulnes had the lever of one more than three feet long. The levers were graduated, the highest number on one side, the lowest on the other; they proceed upwards by fives, either of pounds or ounces. The weight which is the bust of a deity, is often of Mercury, as the god of Scales and Weights. In one set, at Portici, the weight is the head of Africa, such as occurs upon coins: but in the Cabinet of St. Genevieve it is again a brass bust of Mercury, with lead within. It has the ring to run along the rod, and it is thought, that most busts of ancient divinities, accompanied with a ring, have been weights of them. Isidore pretends, that they were called Campana, because first discovered in Campania. *(See the Plate, p. 293, fig. 7.)* They were known to the Anglo-Saxons.[f]

Stele. See p. 94, and Pillory, p. 345.

Stibadium. A very low dinner bed, anciently of leaves, grass, &c. but afterwards of other materials. It was

[c] Montf. iii. p. 2. b. 5. c. 6. Nichols's Progr. ii. 53. [d] Aug. c. 43. [e] Nares.

[f] Reines, Cl. 7. n. 15. Otto Adil. c. ix. § 4. Vitruv. x. 8. Du Cange, *v.* Campana. Lye, *v.* Æmnitta, Helening. Archæol. x. 134, where Mr. Lysons notes, that Montfaucon has confounded the scales, steelyards, &c. together.

circular, adapted to the size of the table, and a various number of persons.[g]

Stilts. Among the Classical Ancients were *Grallatores*, buffoons, who in order to imitate the barbarous dances of *Ægipans*, (see p.184) mounted upon stilts, covered with hairy skins, that they might imitate the legs and thighs of goats. A sort of stilts were used by women, which gave birth to the Venetian Choppine. Stilts were used by the Irish to pass rivers, so late as 1586. It is certainly ancient among boys.[h]

Stimulus. See Goad, p. 309.

Stirrups. *Astrabè* and *Astraba* have been interpreted stirrups, but in Suidas the *astraba* implies a piece of wood appertaining to the saddle, for the horseman to lay hold of in mounting; and in Isidore a stool or block for the same purpose. The first certain account of stirrups, of which the most ancient name is *scalæ*, is said to be in the end of the sixth century, but this is questionable: for a stirrup of brass, perforated in several places, was found in Sherrington barrow, where fragments of rude British pottery were also excavated.[i] The Anglo-Saxons called them *stige-rapa*. The Editors of the Nouvelle Diplomatique mention a seal of a Count, where the stirrups are in the form of a leathern thong, descending from the top of the saddle. They say, that the custom began towards the eleventh century, and was not general, though usual in the twelfth. Louis VI. before he was king, in the same century, has no stirrups upon his equestrian seal. In the Bayeux Tapestry, the stirrups are thongs, widening, as they descend, and in the same century, appear sometimes fastened to the saddle-bow, sometimes to the middle of it. In the sixteenth century the iron stirrup, as now, first appears, though the leather thong probably had iron under the feet. In a plate of the famous interview of Francis I. and our Henry VIII. the *Champ du Drap d' Or*, the thonged stirrups occur in every figure. The stirrups in Grose, of the twelfth and thirteenth centuries, are like the modern, except in one, where the foot-bar is not at the bottom, but rather above. In Museums we may see brass and other stirrups, as well as the sole-formed, square, and also of the modern form, larger and more clumsy, but sometimes ornamented. Henry II. held the stirrup for Thomas Becket, when he mounted. Stirrups were often gilt: those of the Pope were covered with red cloth.[k]

Stocks. The Ancients had the *cippus*, a kind of wooden fetters, with which they punished criminals and slaves; and *nervus*, a frame of wood with five holes, two each for the arms and legs, and the other for the neck. At Pompeii were found stocks, probably about four ells long, and so contrived, that ten prisoners might be chained by the leg, each leg separately, by the sliding of a bar. It is an ancient Asiatic punishment mentioned by Job and Aristophanes, but much more painful than the modern one;[l] Pollux[m] has, to be confined in the stocks, *i. e.* in the *podokake*. The Barnacles of the Middle Age were of the same kind as stocks, but extended the legs, by distances of the holes, according to the offence. Stocks were antiently moveable, and kept in castles, being an appendage to the inner gate, even for the detention of prisoners, till they could be conveniently taken to prison.[n]

Stool. Three-footed stools were the peculiar seats of Gaulish slaves and rusticks.[o] See Foot-stool, p. 308.

Storea. A matting made with cables, and used against missiles of an enemy.[p]

Stove, or Boiler, *αυθεψη*, contain-

[g] Hesych. Enc. [h] Enc. Ledwich's Irel. 300. [i] Hoare's Anc. Wilts, i. p. 101.

[k] Beckm. ii. 280—282. Malliot, Costum. iii. pl. 20, 23, 26, 60, 75, 88. Grose, Milit. Antiq. pl. 36, 38. Du Cange, *v.* Scala. X. Script. 552.

[l] Parkhurst, 462. [m] Poll. viii. 7.

[n] Enc. Du Cange sur Joinv. Diss. xx. Gloss. *v.* Truncus. Gage's Hengrave, 36. Shaksp. Lear, Act ii. Dec. Scriptor. 2056.

[o] Du Cange, *v.* Tripedica, Tripetia.

[p] Cæs. Bell. Gall. L. 2. Enc.

ing in itself a receptacle for the coals to boil with. The famous Pompeian boilers and *tea*-urn are αυθεψαι. They were first made of bronze, and sold at an auction, Cicero (pro Rosc.) says, for the worth of an estate. Heliogabalus was the first who had this and other culinary articles made of silver.[q] See BRASIER, p. 274.

STOUP. A drinking vessel.[r]

STRAGULA (*vestis*). A cloak, which served the ancients for a covering at night, and carpet, with which they covered the cushions of their litters. The makers were called *Stragularii*.[s]

STRIGIL. A well-known scraper of semicircular form for cleaning the skin and rubbing off the perspiration. Pollux has an iron comb, toothed like a saw. A substitute for the strigil was a flesh rasp, made of pumice or pottery, the flat or rasp side being grooved. It was made of iron, copper, silver, ivory, horn, &c. sometimes the names of the owners were engraved upon the handle, as upon one found in the Baths of Titus. It seems from the different forms of the Pompeian specimens,[t] that there were kinds adapted to particular parts of the person. It was, unless the word simply meant a curry-comb, used in the Middle Ages, and many tenements were anciently transferred by it.[u]

STRINGER. A person who made strings for bows. See ARCHERY, CHAP. XIII.

STRONG-BOX. Pollux[x] calls it *kibotos* and *kibotion*. Juvenal[y] mentions an iron chest, of some very rich Roman, full of gold and silver. By the ironed chest *(ferrata arca)* may possibly be meant not an iron chest as found at Herculaneum, but those cramped with iron, in which the Romans deposited their money and jewels in the forum, that it might be safe from thieves and fire. Martial[z] mentions strong boxes of ivory for holding gold, and of wood for silver and meaner kinds. It was the *teague*, or *scrinium*, of the Anglo-Saxons, and was used for keeping money, plate, writings, rings, &c. and was placed in the bed-room. Sometimes it was made of ivory, and an article of furniture for women. Upon the historical frieze of Edward the Confessor's Chapel at Westminster, is the strong-box, full of money, by the bed-side. It is made, like ancient doors, of strong boards in square lattice work, planked or pannelled within the squares, and a top of the same. (*See the Plate, p.* 263, *fig.* 3.) This is of the date of Richard II.;[a] but the *strong-box* of more recent fashion is made of Brazil wood; has inward contrivances for screwing it down to the floor, concealed drawers, singular locks, &c. so as not to be understood but by previous acquaintance, nor to be ransacked without violence.[b]

STUMP-CROSSES. This term is applied to many crosses, used as boundary stones. Many of these stones, says Astle, were demolished by the Christians, which they supposed to have been dedicated to idolatrous purposes; and their ancient names were soon forgetton, which may be the reason why so many broken crosses were Stump-crosses.[c]

STYLE. The *Stylus*, *Graphium*, and the Graver, *cœlum*, *cœltes*, or *Celtes*, Γλυφειον, were instruments of writing, where ink was not used. The latter was for marbles, metals, and hard substances: the *stylus* for wax or chalk, upon which it was sufficient to trace the letters; the other end was crooked or flat, for scratching out. Styles were differently made, and of nearly all the metals, as well as of bone and ivory. Iron appears to have been most general. They resemble ornamented skewers. Count Caylus has engraved

[q] Hist. Aug. vol. ii. 202. [r] Nares. [s] Enc. [t] Pompeii, i. 181. [u] Enc. Du Cange, *v.* Strigilis. Archæol. iii. 2. [x] Poll. vii. 32. [y] Lubin. 459. [z] Mart. Apoph. 13.

[a] Theophr. Charact. 52. Dec. Script. 495, 930, 1220, 1652, 1915. M. Par. 184, 249, 250, 1048, &c. In Neale and Brayley's Westm. Abb. ii. 62, the date of Hen. III. as in Antiq. Magaz. i. 104, is confuted. The bed therefore of the plate, p. 263, fig. 3, is of the last æra.

[b] From one preserved at Chavenage House, near Tetbury, Gloucestershire. [c] Archæol. xiii. 214.

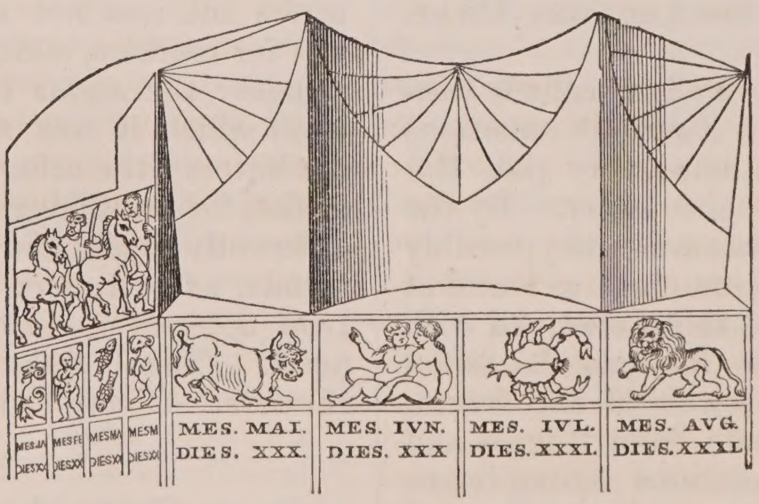
one, of work as fine as the object was capable of, and very different from those engraved by Montfaucon. In some sepulchres discovered at Velu, in Artois, some bronze *styli*, ten inches long, were found. The *theca* was a case for holding styles. One was found at Herculaneum, to which was joined an ink-vessel. Martorelli has described it in his learned work, entitled, *Theca Calamaria*. We find, even among the Hindoos, steel bodkins used in the schools. An ivory stylus was found in a Roman British barrow. The Anglo-Saxon stylus was of very fine construction, for there is every just reason to think that the famous jewel of Alfred, preserved in the Ashmolean Museum at Oxford, was, as presumed by Dr. Pegge, the head of the stylus sent by that king with Gregory's Pastoral to Athelney. In the Paper on the subject, Dr. Pegge observes, that styles were commonly made of iron or bone, that silver or gold ones were never heard of; and that vellum had taken place of waxen tablets in Alfred's time; and consequently pens succeeded to styles. That silver or gold was never known is quite improbable, from the above jewel; and one, even of glass, being found at Lincoln; and as to writing on wax, where the stylus was used, it was common through the whole Middle Ages.[d] (*See the Plate, p. 293, fig. 26.*)

Sudarium. A kind of napkin, used as a handkerchief; in the ninth century, a mere napkin for covering the faces of the dead.[e]

Suggestum. See Hustings, p. 316.

Sundial. A passage in the Odyssey,[f] where Homer says that in the island of Syria was a dial, upon which was represented the sun's diurnal and annual race, has been thought to indicate the first known dial, but this is very doubtful, for the solar equinoxial dials used in Egypt were concave hemispheres, in the middle of which was a perpendicular stylus, and by this dial Eratosthenes and Anaximander made their several calculations. Pollux [g] says, what they call a horologe perhaps some one would call the pole (πολος); the pole denoting this according to the changes of the sun. The Phœnicians and Pherecydes claim the honour of the invention.

At Pompeii has been found a calendar, but not accompanied with a sundial at top, like this in Boissard. The explanation of the former will serve for the latter. It is cut on a square block of marble, upon each side of which three months are registered in perpen-



dicular columns, each headed by the proper sign of the zodiac. The information given may be classed under three heads, astronomical, agricultural, and religious. The first begins with

[d] Enc. Cayl. Rec. ii. pl. 15. n. 8. Gough's Camd. i. 243. Archæol. ii. 68—74. xii. 108. Wart. Poetr. iii. 151. Sketch. Hindoos, ii. 13.

[e] Quinctil. v. 3. Suet. Nero, 25, 48. Strutt, i. 68. [f] Vol. ii. p. 63. [g] Pollux, l. x. c. 5.

the name of the month; then follows the number of days; then the nones, which in eight months of the year fall on the fifth day, and were thence called quintanæ; in the others on the seventh, and were therefore called septimanæ. The ides are not mentioned, because seven days always elapsed between them and the nones. The number of hours in the day and night is also given, the integral part being given by the usual numerals, the fractional by an S for semissis, the half, and by small horizontal lines for the quarters; lastly, the sign of the zodiac, in which the sun is to be found, is named, and the days of the equinoxes and of the summer solstice are determined. For the winter solstice we read, Hiemis initium, the beginning of winter. Next, the calendar to the agricultural portion, in which the farmer is reminded of the principal operations which are to be done within the month. It concludes with the religious part, in which, besides indicating the god under whose guardianship the month is placed, it notes the religious festivals which fall within it, and warns the cultivator against neglecting the worship of those deities, upon whose favour and protection the success of his labours was supposed mainly to depend.[1]

Dr. Clarke mentions more than one like that in the Elgin Collection, and another similar was found at Pompeii. At Orchomenus, on the wall of the church, is an ancient dial, upon which Dr. Clarke makes the following remarks: The gnomon has long disappeared, but every thing else is entire. The στοιχεια, letters of the dial, for numbering the hours, by the earth's motion, were ten in number, Α Β Γ Δ Ε Ζ Η Θ Ι, and these were all sculptured in relief upon the surface. This dial is probably not of remote antiquity. At Constantinople, upon a column he saw a brazen eagle, with a serpent in his talons; and the horary division of the day was marked by lines on its wings.

[1] Pompeii, vol. ii. p. 288.

The Romans were long ignorant of the construction of them, for A. U. C. 304, they used one adapted to Catana in Sicily. The ancients sometimes placed them on *cippi* or small columns. In 1759, at Nettunt, the ancient Antium, was found a vase of silver, upon which a dial was seen in this position. Paciaudi has published and explained it, as well as another, the lines of which are traced in cinnabar. Boissard has given some at the head of a marble calendar. The different dials in the Portici Museum are very rude. A single crooked hook casts the shade, and the time of day is not denoted by numbers. One small dial is in the form of a ham, the tail of which served for the needle. It is portable, and made of bronze silvered. Upon the back of the ham are described seven vertical lines, under which are abbreviated the names of the twelve months, beginning with January, retrograding to June, and again returning to December:

IVN. MA. AP. MA. FE. IA.
IV. AV. SE. OC. NO. DE.

Seven other lines traverse the above, and by their intersection with these show the extension of the shades thrown by the gnomon, on the sun's entering each sign of the Zodiack, and, consequently, at every point in his path through the ecliptick. This likewise points out the hours of the day, the shadow descending with the rising and again ascending with the setting sun. The Academy observes, that in suspension, to make use of this instrument, the side should be presented to the sun, and when the extremity of the shadow of the gnomon reaches the vertical line, marked with the name of the actual month, the horizontal intersection will shew the hour. It is added, that it had been observed to act nearly correctly through the whole day; but it is not explained whether the instrument was made to turn with the revolving sun, without which it is evident that it would not have acted at all, and if so, it would appear to have been

intended for momentary uses, and to have required adjustment whenever made use of.[k]

SURGICAL INSTRUMENTS. It is contended by Bernard, first physician to one of the ancient kings of France, that the ancients were as well skilled in Surgery as ourselves. At Herculaneum were found many chests of surgical instruments exactly resembling ours, and of very finished work, but no lancet. In a bronze case, a finger thick, and having a cover, were found many instruments; among them a probe, damasked in silver. The most precious and rare of these is a slender hollow tube, used in retentions of urine, and perfectly resembling the modern. Several kinds are mentioned by Du Cange. Dibdin has engraved from the wood-cuts of Caxton, a Physician, Spicer, and Apothecary; at his girdle, his instruments of iron and of silver to make incisions, and to search wounds and hurts, and to cut aposthumes.[l] See SURGERY, CHAP. X.

SWEETMEATS, BOXES FOR, made of silver gilt, enamelled in the foot, &c.[m] See COMFIT-BOXES, p. 294.

TABERNACLE. The Tabernacle or Pix in our churches was a small cabinet for containing the Host, &c. It was made of gold or silver, and set with precious stones. The form in general consisted of a foot, wherein was placed a niche with a door, which finishing with a pediment had buttresses and pinnacles on the side.[n]

TABLE. The Greek table was usually a tripod with a cover, or ολνος to take off or on. Among the Romans, the table, which was removeable at pleasure, stood upon a pillar or prop, *trapezophoron*, of which specimens may be seen in the Townley Collection. They mostly consisted of the legs and feet of animals united in one body. The famous round table of Arthur, at Winchester, stood upon a prop in the centre, still remaining. The Romans were very fond of splendid tables. Most were of cedar, from Mount Atlas, or the famous *Cedrat*, the bergamot citron, which grows in Scio, the *Citrus Medica* of Linnæus, so valued, because the grain of the wood resembled the eyes in the peacock's tail. The tables with one foot were called *monopodia*, with two *bipedes*, with three *tripedes*, for some tables stood upon legs and frames like the modern. (*See Plate, p.* 293, *figs.* 13, 15, 16, and woodcuts on p. 381.) Livy[o] says the monopodia were introduced by the Asiatic army as a great luxury. The Romans were very fond of splendid tables. Evelyn, speaking of the Tigrine and Pantherine tables (from the spots on them) says that of King Juba was sold for 15,000 sesterces; and yet that of the Mauritanian Ptolomee was far richer, containing four and a half feet diameter, and three inches thick, which is reported to have been sold for its weight in gold. Of that value they were, and so madly luxurious was the age, that when the men at any time reproached their wives for their wantonness in expensiveness, in pearls and other rich trifles, they were wont to retort and *turn the tables* upon their husbands, whence the proverb.

All were used for eating, but the Romans, like the Greeks, Orientals, and Hebrews, had two brought in, the first for the meat and fish, the second for the fruit. The form was very variable, square, long, oval, or like a horse-shoe, according to the fashion. In the time of Theodosius, the demi-crescent form was revived, and after meals they were covered with cushions, &c. for repose. Besides the cedrat, we find them of maple, marble, silver, ivory, supported on ivory feet, semicircular, round, some only big enough for the master, his wife, and children, even with gold and silver feet. They were fineered and

[k] Enc. Diog. Laert. L. ii. Paciaudi Oper. Antiq. Monum. Peloponnes. Boissard, pars iv. pl. 140. Clarke, vii. 211. viii. 434. Pompeiana, 222, 269, 270, where the Ham Dial is engraved from the fourth volume of the Antichita d'Ercolano.

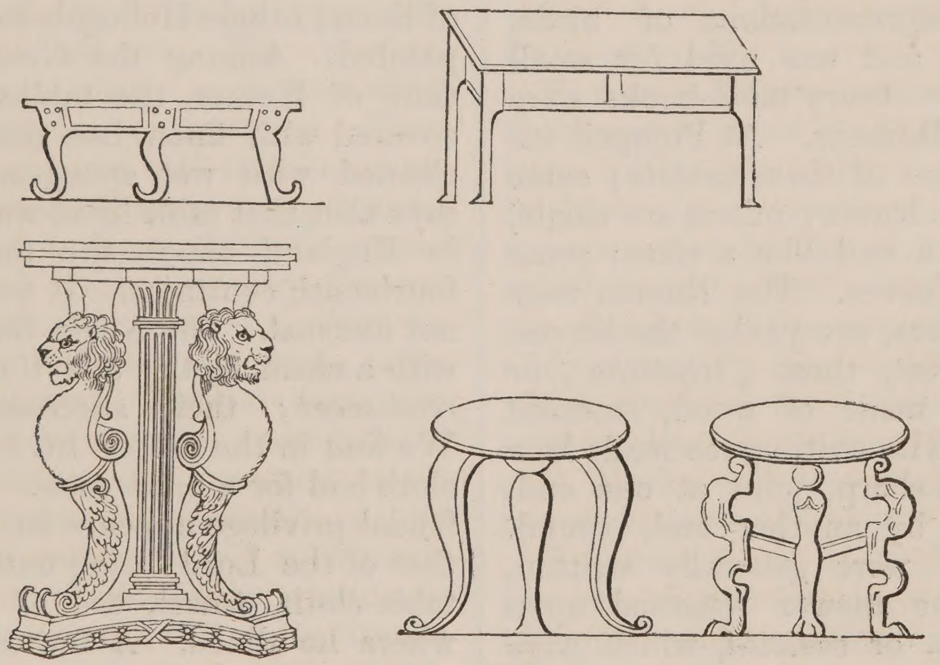
[l] Enc. Du Cange, *v.* Manualis, Pilum, Pinna, &c. Typogr. Antiq. i. 48.

[m] Du Cange, *v.* Trageria.

[n] Nares, *v.* Pix.

[o] Livy, xxxiv. p. 642. ed. Elzeb.

inlaid with the roots of the box, cedrat, ivory, shells, plates of gold, silver (a fashion which now obtains in Circassia); and both in this respect as well as form, were similar to that used by the Greeks and Turks of the present day. Elagabalus is said to have first used silver tables; but it was thought too much for a moderate man. After use, the tables were wiped clean with a purple napkin, the *Gausape, purpureum* of Horace. The old Gauls and Celts, and consequently the Britons, sat at round tables. The Anglo-Saxons and Danes had large square tables, on long benches, in places according to rank. The place where the table was set was called *Beddern*. Mr. Turner says, that there were Anglo-Saxon tables of silver and gold; and of wood ornamented with silver and gems. Accordingly we are told of a table of gold twelve feet long, one and a half broad, and two golden tripods for it to stand upon. Silver tables also occur. The old table of long oaken boards, upon tressels, continued in halls till very recently, and specimens of all kinds are too common to need mention. In Gloucestershire, occurs a table of two or more centuries back, the base of which forms a chair, with low arms, and the plank of it turning upon two pivots fixed in the arms, is thrown up, and forms the back of the chair.



Roman Tables.

Sales by Auction, under the authority of the Prætor, were denoted by a table, and a spear fixed at the foot of it. Upon many Consular coins this Prætor's table occurs, and Morant has engraved various tables from coins. Leaves like the modern do not appear. The Anclabris was a particular table, upon which they put the *Anclabria*, vases of bronze for the sacrifices. Things were carried home from the tables, but it was not, anciently at least, quite emptied; for something was to be left for the servants and waiters. At the tables of the great there was a servant to each man. The decency of attending to behaviour, so as to avoid insult or offence at table, was sanctimoniously observed by our ancestors.[p]

Every body knows the *Heus! mensas consumimus* of Virgil. At Lony in India part of the breakfast is a cake, which they eat in the fields, "the cake serving as a trencher."[q]

[p] Plin. 43. 15. Archæol. Attic. 298. Lubin. in Juven. 75, 87, 471, 641. Clarke, ii. 57. Pompeiana, 100. Lamprid. in Heliogabalo. Vopisc. in Tacito. D'Arnay, Vie priv. des Rom. c. iii. Suet. 351. Plut. Sympos. vii. 4. ix. 8. Olivier's Travels, ii. 106. Lye, *v.* Beddern. Athenæus. Du Cange, *v.* Tabula. Script. p. Bed. 418, b. Dec. Script. 1183. Henry's Great Brit. iv. 396. Turner's Anglo-Saxons, iii. 59. Morant's Colchester.

[q] Bombay Trans. iii. 195.

TABLE-BOOK, TABLETS. Wooden table-books were in use before the time of Homer. At first the bare wood was marked with iron styles; the wax was a subsequent addition. The writing was made by a style pointed at one end, and effaced by another end round. Most of the table-books in cabinets are forgeries; but those of Herculaneum have a thick leaf of silver on the borders. Chrysostom of Education, as translated by Evelyn,[r] has this passage: "When he has then gotten a table-book, made of some curious wood, pure and white, adorned with brazen chains, and finely-polished brazen pens, shining like any silver, or the like toys." The Brescum, or knotted parts of common maple, *Acer campestre*, often forms the exact representations of birds, beasts, &c., and was used for small table-books.[s] Ivory table-books were used by the Romans. At Pompeii are representations of these tablets; some of them have leaves; others are single, hanging on a nail like a slate; some have many leaves. The Roman were nearly like ours, except that the leaves, two (*dipticha*), three (*tripticha*), or more, were made of wood, smeared with wax. The writing was made by a style, with a sharp point at one end, and effaced by another end, round. Love-letters were generally written, sent, and the answer returned upon these tablets, or *codicilli*, which were especially of a square form, with a small brim. They are engraved in two bas-reliefs, published by Winckelman. These table-books of wood, says Mr. Astle, were also known to the Jews. The Romans called them *Pugillares*, some say because they were held in one hand. These tablets, he says grew out of vogue in the fourteenth century; for the service of the choirs they continued to the very last century. Some of the wooden tables filled with wax, and constructed in the fourteenth century, consisted of as many as twenty pages, formed into a book by means of parchment bands, glued to the backs of the leaves. A leaf of one is engraved in the Nouvelle Diplomatique. Young men learning the sciences had table-books, and travellers had others with the Psalms for meditation. Some were of slate, in the form of a small portable book with leaves and clasps. Mr. Douce has given a wood-cut of one. A doubt has been expressed about the antiquity of Wax Tablets, but it is satisfactorily removed by the late Mr. Otley, (Archæologia, xxvi. 62,) where there is an interesting account of Pugillares.[t]

TABLE-CLOTHS. The Romans began to cover the tables with cloths in the time of the emperors; some were of linen; others Heliogabalus had were painted. Among the Greeks, in the time of Homer, the tables were not covered with linen, but only carefully cleaned with wet sponges. D'Arnay says also, that table linen was very rare in England about the thirteenth or fourteenth centuries. It was certainly not unusual. The Anglo-Saxons dined with a clean cloth; and they called it *reod-sceat;* their successors *drapet*. We find in the life of St. Ives, even a cloth laid for a poor man. A singular feudal privilege appears in Du Cange, that of the Lord being entitled to the table-cloth, towel, &c. of the house where he dined. A father giving advice to his son, particularly recommends him, as one means of success in life, to have his table covered with a clean cloth: and there is a complaint made against the monks for putting before their visitors a dirty one. It seems that table-cloths were made for the use of the nobility and opulent gentry, of great value. One would cost 18*l*. Damask table cloths are ancient. La Brocquiere thus describes some used abroad. They are (he says) four

[r] Miscellanies, 132. [s] Pliny.

[t] Enc. Catull. Od. 43. Winckelm. Monum. Ined. n. 102, 149. Du Cange, *v*. Tabulæ Dictales, Tabulæ Peregrinantium. Astle's Writing, 199—201. Nouv. Diplomat. i. 468. Douce on Shaks. ii. 227, 228. Brit. Monachism.

feet in diameter, and round, having strings attached to them, so that they may be drawn up like a purse. When they are used they are spread out, and when the meal is over they are drawn up, so that all which remains, even to a crumb, is preserved.[u]

ΤΑΛΑΡΟΣ, or ταλαρος, a basket used for holding clews of wool.[x]

Talisman. The origin of these has been severally ascribed to Iachis Necepsos, King of Egypt, who lived more than two hundred years before Solomon, Apollonius of Tyanea, and others; but it is certain that Antiphanes, and afterwards Aristophanes, show the commerce usual in them. Pliny notices the figures of eagles and beetles carved on emeralds, and Marcellus Empiricus the virtue of these beetles, especially for diseases of the eye. The most revered sort were those made according to the Samothracian mysteries. They were pieces of metal with certain figures of stars, commonly set in rings, but not always. The Arabians in Spain spread them all over Europe, though the use of them had never become obsolete. The sorts of Talismans are these, 1. the *astronomical*, with celestial signs and intelligible characters; constellated figures or talismans, engraven upon certain instants and periods of the Sun's ingress into such and such particular signs of the Zodiack, were (says Evelyn) treated of by Francis Rueus the physician, Tralianus, and Gaffarel; 2. the *magical*, with extraordinary figures, superstitious words, and names of unknown angels; 3. the *mixed*, of celestial signs and barbarous words, but not superstitious, or with names of angels; 4. *Sigilla planetarum*, composed of Hebrew numeral letters, used by astrologers and fortune-tellers; 5. Hebrew names and characters, of which there are models in Agrippa.[y] See Gems, p. 243.

Tallies. The Roman *Symbolum* was a piece of wood or metal, broken into two parts, one of which was consigned to each contracting party. It was a common method of making a *tessera* of hospitality. Olaus Wormius has given a representation of the tallies used by the ancient Danes, of which each party kept one. Sir John Fenn says, a taille or talley was a cleft stick, both parts of which were notched, according to the sum advanced, one part remaining with the creditor, the other with the debtor. The Tallier of the Exchequer is corrupted into Teller. Giving tallies was a royal mode of contracting debts. Knighton says, that Edward III. collected money, *i. e.* wool to sell for it, from all England by hazel tallies and short writings.[z] See Stamps, p. 374.

Taper. Tapers ornamented with flowers were used on high festivals to burn before particular images, and to be borne in processions. They were sometimes made like plaited hair, and spiral, wound round a staff. This was the Paschal Taper, typical of Christ, and expressing the column of fire, which preceded the Israelites. It was borne lighted in procession in the Passion Week; and then deemed the new fire or doctrine of Christ.[a]

Tawdry, from St. Audrey, a necklace of a rustick fashion, worn by country girls; and sometimes at least made of white pebbles.[b]

Tapestry is a vague modern term, applied to three distinct arts common to the Asiatic ancients; one is ταπητες, ταπητια, defined by Pollux to embrace the *amphitapetia*, which were shaggy on both sides, the *tapetia*, only on one side, and the *ephestris* shorn.[c] The first was a part of bed-covering, the second the *peripetasmata*, hangings, or curtains. Mention is made in the Bible [d] of decking beds with tapestry

[u] D'Arnay, Vie priv. des Rom. c. iii. Montf. iii. p. i. b. 3. c. 7. Strutt's Horda, i. 49. iii. 108. Lye, *v.* Reod-sceat. Du Cange, *v.* Bassetum, Doublerium. Hawkins's Musick, ii. 460. Brit. Monachism. Lodge's Shrewsbury Papers, ii. 144, 5. La Brocquiere, 149. Nares, *v.* Drapet. Evel. Miscell. 269. [x] Enc. [y] Ib.

[z] Enc. Ol. Worm. Fast. Danic. 87, 119. Du Cange, *v.* Dica. Past. Lett. i. 120. M. Paris, 718. X. Scriptor. 2492, 2570. [a] Du Cange, *v.* Crinale, Spira. Brit. Monach. [b] Nares.

[c] Pollux, l. x. c. 8. l. vi. c. 2. et alibi.

[d] Proverbs, vii. 16.

of hangings woven by women.[c] The intention of tapestry was probably to hide the walls, and be moveable. The Romans are said to have acquired it from Attalus, king of Pergamus, 621 A. U. C. Carpets have been found at Pompeii. Carpets were mostly of purple, but they were rough.[f]

The Greeks and Latins had hangings, on which figures were worked. Ovid[g] mentions human figures as worked on the curtains of theatres. See p. 145, and CHAP. X.

TEACUPS. See p. 83.

TEA URN. See BOILER, p. 269.

TEGES. A mat made of straw or rushes.[h]

TENT. The tent of Achilles was, according to Homer, a wooden hut, covered with reeds. Upon the Isiac table it is made of skin or cloth. Wooden huts were sometimes used by the Romans in winter. Their tents were stretched with cords. Upon the Trajan and Antonine columns are tents of the modern form, four square, with a roof like a house, and round conical tents. Lodging in the same tent was called *contubernium*, and Vegetius says, that eleven Roman soldiers, Hyginus only eight, lodged in the same tent. The breadth was ten Roman feet. Sometimes they were made of leather, but the largest probably of cloth. When they were open before and behind, with the valances lifted up, they had the appearance of a butterfly flying, and were therefore called *Papiliones*. Nero had an octagon tent of singular beauty. Alexander placed 200 persons within the compass of one pavilion. Jornandes describes the tent of Attila, king of the Goths, as very extensive and magnificent, having porticoes, ample areas within, &c. We hear of tents of silk and gold for pleasure. The Britons had tents, and it is expressly mentioned that they folded up as now. They were used by the Anglo-Saxons for civil as well as military purposes. Strutt says, that their tents were only lines, stretched from the top of a long pole, and fastened to wooden hooks driven into the ground. They are supposed to have been covered with a thick and strong cloth, or leather on the top, a roof or guard sloping either way, like the ridge of a house, to shoot off rain. To some they had a door properly cut out, but others were entered by pulling the covering aside. He has exhibited both sorts. *(See the Plate, p.* 296, *figs.* 23, 25.) We hear of tents of silk large enough to feast 200 knights, and the poles of such a tent filling a cart. Some were made of linen. One was in the form of a chapel, of fine scarlet cloth; the Annunciation of the Virgin Mary and other mysteries being embroidered in the inside. In the fourteenth century our tents were of different forms and colours. Our royal tents, as appears by the plates in Strutt and Grose, were very large and splendid, but, says Andrews, H. VIII. had in his wars with France, instead of a tent, a timber house, with an iron chimney, and several pavilions, on the top of which stood the king's beasts, *viz*. the lion, dragon, antelope, greyhound, and dun cow. Cutting down tents and pavilions was one of the first steps upon an assault of a camp.[i]

TESSERÆ. See TICKET, p. 385.

TETHRIPPA. The Quadrigæ upon Triumphal Arches.[k]

THEATRE. See p. 52. STAGE, p. 374; and CHAP. XIII. § *Theatricals.*

THENSA. The divine chariot which carried the image of a deity in sacred processions.[l]

THIMBLE. In the cabinet of St.

[c] Kings, xxiii. 7.

[f] See Plutarch of eating meat, and the instance of Agartharytes, a companion of Alexander, in H. Stephan. Apol. Herod. [no pages]; but they were rough. See Plin. of Homer's carpets, viii. 48.

[g] L. iii. Metam. de Cadmo.

[h] Varro. Enc.

[i] Hom. Il. Ω. v. 450. Poll. Onom. L. x. segm. 170. Enc. Veget. ii. 25. Hygin. Castram. p. i. Col. Antonin. fol. 24. Cæs. Bell. Gall. L. 3. Plut. de Irâ. de Fortun. Alex. Flor. ii. c. 8. Nenn. c. xliii. Edd. c. lxiii. Strutt's Horda, i. 31. pl. v. f. 4, 5. X. Script. 1183, 1564. M. Par. 36, 597. Nich. Progr. ii. 5. Joinville, i. 120, 199. Froiss. i. 189. Grose, ii. 11. Jornandes de reb. Geticis.

[k] Enc.

[l] Id.

Genevieve are two of bronze, exactly similar to the modern; those found at Herculaneum are open at the end.[m]

THOLUS. A sort of vestibule. See one represented at the head of this Chapter, p. 255.

THRIFT BOX. Same as CHRISTMAS BOX; see p. 290; and CHAP. XIII. § *Christmas Eve.*

THRONE. The Greek Θρονος means a magnificent seat. Two thrones are engraved in the paintings of Herculaneum.[n] The dove upon the cushion of one of these two thrones proves it to be a representation of the throne of Venus. The festoon carried by one Genius appears to be of myrtle, and the sceptre held by the other Genius further suits this goddess. The second throne is that of Mars, as appears by the buckler and helmet, supported by two Genii. The throne of Thoas King of Lemnos was of stone. *Solium*, in its most usual sense a throne, was a kind of chest, made of a single block of wood, says Servius, *ad tutelam regum;* for kings, though it also signified the seat of any distinguished person. This seat was very elevated and ascended by steps, but, as it was at first made more for security than grandeur, the material was wood; but in the end it became an object of luxury, and was not only richly adorned but made of other matters. This explains why we see such massy seats upon the great seals of our early kings, and also the Curule or X formed chair, the well-known ensign of magistracy in our Anglo-Saxon kings and bishops. The massy block occurs when they are in state, and also with queens, noblemen, and ladies. The curtain about it is mentioned by the monk of S. Gall, as attached to the throne of Charlemagne, and it appears in Strutt quite close, as if intended to hide the king occasionally, who sits, as in a niche. An ivory throne occurs. The present curtained throne is very ancient, and succeeded the solid seat.[o]

THURIBULUM, a censer. Pollux calls it a small fire-hearth, or brazier for burning incense. Montfaucon says the form of the thuribulum was unknown; but Ausonius, that it was an elegantly formed vase, with two elevated handles. See p. 243.

TICKET. The word *Tessera* among the Romans had various acceptations. It signified not only dice, but the *countersign*, by which soldiers distinguished one another from enemies. Others think that it implied an allowance of corn to the soldiers. From the time of the Emperors *tesseræ* were distributed to the people, for receiving the presents, in corn, oil, money, &c. The name of *Tessera* was also given to tickets for admission to the theatre. Of the kinds in order.

Theatrical Tickets. Count Caylus gives three, of ivory, beautifully wrought with bas-reliefs. At Portici are two bone tickets, found in clearing the theatre at Pompeii, and engraved in the Pompeiana. One side offers the view of the exterior of a theatre, with a door, half open, approached by an ascent of three steps, and to the right of the latter seems worked a railing of the common Pompeian form. Upon the reverse is the name AICXYΛOY. Upon the other tessera the edifice seems to represent the *cavea* of a theatre, divided into *cunei.* From the middle arises a tower. On the reverse is the word HMIKYKΛIA. The *hemicyclia* were probably the lowest rows next the orchestra. As to the other, it is supposed that the real reading of this ticket is not *Æschylus* the player, but some Greek word synonimous to the *Mœniana* of the Latin, and that it was admission to the gallery constructed of wood. Others think that the word AIΣXYΛOY shows that the tragedies of Æschylus were performed. In the cabinet of the Roman College are other tickets of ivory, but they are charged

[m] Enc. [n] Pl. 29. [o] Apoll. Argonaut. l. i. v. 667. Serv. Æn. vii. 169. Cic. de Leg. i. 3. Ov. Fast. iii. 359. Strutt's Dress. pl. iii. xvi. viii. xvii. xxviii. xxxiv. xxxv. xxxvii. lxiv. iv. vii. x. xii. Du Cange, *v.* Cortina, ii. p. 1470. Froiss. xii. 159, 160, &c.

with cyphers only. The *Contorniates* were tickets for the public shows.[p]

Gladiatorial Tickets. They were of ivory, bone, &c. given to Gladiators in testimony of their having fought in public. Maffei, La Chausse, Gruter, and especially Fabretti, have published several Gladiatorial Tesseræ. Some are oval, with human figures, and the palm-branch; others solid and oblong, with the trident-fork *(fuscina)* and a palm. Perhaps gems were distributed by the Emperors, for in Stosch is one which bears the same symbols. The ivory tesseræ found near Rome, says C. Caylus, have four faces: the first marks the years of the games. It is inscribed, M. SIL. L. NO. B. COS. *M. Silan. Lucius, Norbanus Balbus, Consuis.* The second, the day of the games. A. D. X. K. NOV. *Ante diem decimum kalendar. Novembris.* On the third face is *Marcellinus Q. Max.* i. e. Marcellinus the Gladiator, or *Athleta,* who belonged to Quintus Maximus. Upon the fourth face is *Tasucio,* or simply *Asucio,* perhaps another name of the master. C. Caylus thinks that he also sees here a *V.* for *Vicit.* He presumes that these tickets were given to the conquerors, and, according to appearance, worn around the neck. This tessera is rather more than two inches long. The comic mask, says the Count, is of ivory, and shows that the ticket sometimes announced the kind of representation. This second tessera, he thought, like the first, to be fabricated under the first Emperors. Schott has a similar tessera, with four faces, inscribed, 1. PHILODAM. DOSSE.; 2. A. D. X. K. NOV.; 3. SPECT.; 4. M. TEREN. C. CAS.; i. e. Philodamus, slave of Dossenus, fought in the games which lasted four days, &c.[q]

Largess Tickets. Count Caylus has given one of ivory, with AR. XII. written on one side, the other being naked, but a little convex. They were thrown by the Emperor among the people to be scrambled for, and entitled the bearer to receive *argenti duodecim,* i. e. twelve denarii. Sometimes the beasts who had served in the games were marked upon them, and the beasts given away to the bearers. These *Congiarian* Tickets were sometimes small globes of wood.[r]

Tessera Bellica. The process of setting a nightly guard was this: the commander-in-chief selected a word from an ephemeris or calendar, and delivered it orally to a tribune. He, to prevent mistake, inscribed the word on a tally, or tessera, which was given from one centurion to another quite through the army, till it came again to the tribune who at first delivered it. Upon the receipt of this the guard was immediately set. The person deputed to carry the *tessera* from the tribunes to the centurions was called *tesserarius.* The tessera of one sort used for the sentinels was a small tablet, distinguished by divers marks. Gough has published one. It is an oblong square, with round corners, the word on the edges.[s]

Tesseræ of Hospitality. These were wooden tallies in the possession of the two parties, and entitled each to friendly and hospitable reception. Charters of this kind existed in the Middle Ages.[t] (*See Plate, p.* 293, *fig.* 24.) The Tesseræ *(figs.* 28, 29*)* I have denominated *Certificate Tickets* from Montfaucon's explanation.

Tesseræ for Passports. Count Caylus has published a small bronze plate, inscribed on one side, POLEMI. on the other, V. C. Count Caylus takes it to be the Passport of a confidential servant, who carried it about his neck, and was charged by his master with the care of valuables, or his equipage, &c. These tickets, especially those of bronze, are often written on one side only, and have a ring cast with the plate, to wear round the neck.[u]

[p] Caylus, Rec. iii. 283. Pompeiana, 232, 272, 273. Enc. [q] Fabretti, Inscr. 38, &c. Cayl. Rec. iii. 280, 284.

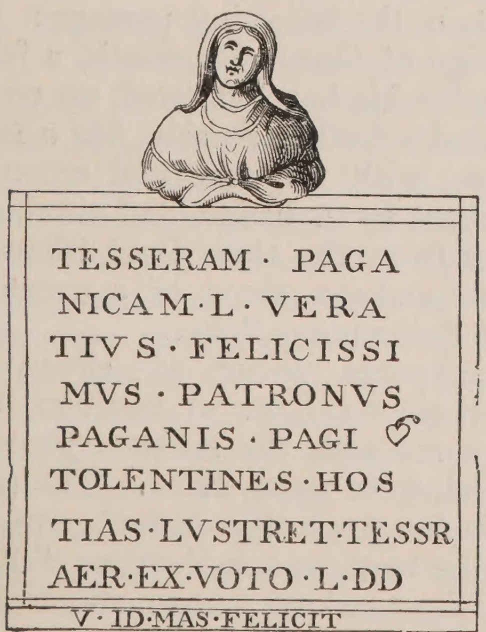
[r] Cayl. Rec. iv. pl. 67. n. 6. Dio. L. 61.
[s] Gough's Camd. ii. pl. ix. f. 5. p. 292.
[t] Enc. Smyth's Berkeley MSS.
[u] Cayl. Rec. iii. 230.

Tessera Convivalis, a tessera with two fish, a sort of ticket given to such as were invited to feasts. (See *fig.* 1.) The lion, copied after Beger (see *fig.* 2.)



was also given for the same purpose; but there were yet other lots, or tesseræ, inscribed with sentences, such are those we have also given, after Beger, upon one of which is read, *De vero falsa ne fiant judice falso*—" Let not truth be made false by the wickedness of the judge" (see *fig.* 3.); and upon another, *Fauste vivas*—" Live happily." (See *fig.* 4.)

Tesseræ Paganicæ, votive tablets of gifts to a village for festivities or religious rites. These, from the exemplary below, seem to be similar to the next article.



Memorial Tickets. That of Lucius Veratius, in Thomassius, is an inscription upon a plate of metal, votive, specifying that he purified the victims, &c. It has a woman's head at the top, and is published by Montfaucon.[x]

Tickets for Lotteries. These tickets were called *pittaciæ.* They were handed round in vases. Thus one has a meaning in reference to the titles of the apophoreta of the Saturnalian lotteries. They also implied pieces of parchment labelled, and suspended round the necks of vases, &c. to denote the quality and age of wine, &c.[y] Petronius adds, that they were marked with inscriptions and lines. Beger and Montfaucon give some with sentences, and others with two fish in saltire, which pattern seems to have been frequent.[z] (See woodcut above, *fig.* 4.)

Tesseræ of War or Peace. The Romans used to send a spear in token of war, a caduceus in token of peace. These were sometimes marked on tickets, and sent for that purpose.[a]

In Lowthorp's Abridgment of the Philosophical Transactions are two round chrystal tesseræ, marked xiiii. and vi.[b]

TIMBER-WAIN. The timber-wain was the *sarracum* of Juvenal. Upon the Trajan column appear fac-similes of our waggons, except that the four wheels are of equal size; and the Romans there appear cutting down wood, with a tool double headed, one side an axe, the other a pick-axe. Besides, they had a singular method of carrying it. Two men carried a piece, each with an end upon the shoulder. From the

[x] Thomass. de Tesser. Hospitalit. c. 16. Montfauc. iii. p. 2. b. 4. c. 10.

[y] Burm. Petron. vi. p. 191. 367.
[z] Montfauc. iii. p. 2. b. 4. c. 10.
[a] Sigon. Fast. Ann. DXX. [b] iii. p. 2. pl. 3.

middle of this hung a rope, which as they moved dragged another piece along the ground.[c]

TINDER-BOX. The Anglo-Saxons called tinder *algeweorc*, alias *tyndre*. But from M. Paris it does not appear that tinder-boxes were universally kept, but some fire left burning in the hall, kitchen, &c.[d] See FLINT AND STEEL, p. 307.

TOBACCO-PIPE. It was formerly called a woodcock's head, from the early pipes being made much in that form.[e]

TOILET. On two curious marbles found at Amyclæ in Laconia, described by the Earl of Aberdeen, and engraved [p. 446 of his work], are the various implements of the Grecian female toilet, *viz.* a washhand bason, combs, pins, a needle or bodkin, perfume boxes and bottles, mirrors, paint-boxes, curling-irons, rollers, tooth-picks, reticules, or perhaps night-caps.[f] A very curious toilet is still exhibited at Pompeii. [Engraved ii. 324.] It consists of a modern square looking-glass: a candelabrum behind the glass, which supports a lamp. On the table are pins in a box of the shape of a garden-pot. Pollux[g] enumerates various articles of the toilet, but adds that no one knows them all. Among those which he has enumerated are razors, mirrors, scissars, hair-fillets, ribands, head-dresses, gowns, cosmetics, drawings or models, rings (among the gowns a luxurious one, τρυφοκαλασιρις). Rouge and many other articles have been found at Herculaneum. In the early books of Propertius is much matter upon this subject.

TONGS. The Anglo-Saxon *Fyrtang*, the *Tenalea*, *Tenecula* of Du Cange.

TOOTH. The Classical Ancients used false teeth of ivory fastened with gold threads. The inhabitants of Great Britain, from the time of Solinus, used the teeth of sea-calves and other marine animals for sword hilts. Upon a tomb of the Villa Albani, formerly published by Fabretti, we see the driver of a quadriga, where the poitrel of the horses is adorned with bells and the teeth of wolves. The teeth of the same animals served the ancients to polish metals and paper. Mixtures of a paste for insertion in hollow teeth occur in the Middle Age.[h]

Tooth-drawing Instrument. The instrument is pretended by Erasistratus to have been taken from the Temple of Apollo at Delphos; and Du Cange makes it similar to the present pincers, but his authorities and extracts do not support this affirmation. Whether it was ever an universal practice may be doubted, for, in the Patent Roll of the 1st of Henry IV. is a record which allows Matth. Flint, *toothe-drawer* of London, six pence a day for life, upon condition of drawing the teeth of the poor gratuitously.[i] A *tooth-drawer* was, says Nares, frequently called *Kind-heart*. It seems that they had a particular costume, at least in the reign of Queen Elizabeth; for in Bond's "Sketches of East and West Looe," p. 281, is the following passage: "In the reign of Queen Elizabeth, a fellow who wore his hat buttoned up on one side, and a feather therein, *like a tooth-drawer*, with the rose and crown on his breast for a badge, had obtained a licence from the then Lord Chamberlain to make a show of a great ape about the country," &c.

Tooth-picks occur of silver, but pieces of wood, or of feathers, even with a red end, the *rudentes pennæ* of Martial, were most usual. The *tooth-pick* is the Anglo-Saxon *toth-gare*. To pick the teeth was, in the time of Elizabeth, the mark of a man affecting foreign fashions. In a ludicrous order in Nichols's Progresses we find it said, "Item, no knight of this order shall be armed for the safeguard of his countenance with a pike in his mouth, in the

[c] Juven. S. iii. v. 255. Traj. Col. [d] Lye. M. Paris, p. 82. [e] Nares, *v.* Woodcock's Head. [f] Q. Rev. 1818, 244. [g] Pollux, l. vii. c. xxii. p. 348.

[h] Cic. de legib. ii. 24. Mart. i. 73. 3. Solin. c. 22. Beckm. Invent. ii. 235. Du Cange, *v.* Pastellio. [i] Du Cange, *v.* Dentiducum. Brit. Monachism.

nature of a tooth-pick." Nares says, that it was a fashion imported by travellers from Italy and France, and that using it in public was deemed a mark of gentility. The tooth-picks were not only carried in cases, but sometimes worn in the hat. Magnetic tooth-picks were made at the end of the seventeenth century.[k]

Tooth-powder. Apuleius mentions exotic powder for this purpose, and even charcoal. The custom is also recorded by Martial, &c. Marcellus Empiricus, recommending a Tooth-powder, says that Messalina Augusta, and afterwards other wives of the Cæsars, used it.[l]

Torch. The Torches of the ancients were called, generally, *funalia*, because they were made of rope; upon ancient monuments, some appear doubly the height of a man. They are commonly conical, and formed, in appearance, of many pieces, fastened at certain distances, like the staves of a barrel. Flambeaux of wax, stretched upon cords, or leaves of the papyrus, were also used, especially at funerals, and likewise *faces*, torches of resinous wood. We find torches of dry wood, especially fir, and Pliny mentions some of oak, ash, and hazel; Servius of the cornel. Other torches, the most usual upon marbles, were made of long cylindrical or conical tubes filled with combustible matters. Torches of white-thorn were used in conducting brides to their husbands. In the thirteenth century we find torches of straw, called *Palearia;* of small wood; some of wax, named Thyrsus, because the thread, covered with wax, was rolled round a staff; and torches square in form. At funerals, the bearing of them was honourable, and the number proportioned to the rank or riches of the deceased. They were also carried in triumphs and rejoicings.[m] See p. 218.

Torquis. See Necklace, p. 338.

Touchstone. The Ancients denominated it *Basalt*, or the *Lydian Stone.* Nares says, it was the Basinites of the Greeks. It is mentioned as usual in the year 1369 in our Mints, for assay.[n]

Towel. The *Labanum*, one kind of Towel, consisted of white and nappy linen. It was used to receive the infant from the baptismal font, to wipe the body after bathing, and to wrap up corpses. The Towel was the Anglo-Saxon *Hand-clath;* and the Kitchen-towel the *Torsorium Culinæ* of the Middle Age. In 1444 we find napkins with stripes of another stuff. Some Towels were put round the neck while chipping bread, &c.[o] See Napkin, p. 338.

Toys. The children of Rome had various amusements, as command of armies, triumphs, and especially representations of a judicial process. One of their sports was to walk upon their hands *(cernuare).* They had small figures of lead, representing gods and goddesses, similar in principle to the *petits bons dieux* of the French. The Marquis Olivieri found at Pesaro a small box, full of leaden deities, with a number of very little sacrificial instruments. They had also small altars. In 1749 some similar figures, which had not been parted since they were taken from the mould, were found at Sarsina. This collection of Toys was called *Lararium Puerile.* The *Manducus* was an ugly puppet used upon the stage and in publick games, with which mothers, says Suetonius, used to terrify children. Ausonius mentions pieces of ivory cut into geometrical figures, which for amusement were put together.[p] In children's tombs, because they were not honoured with libations, their playthings were buried with them.

[k] Nodot. in Petron. i. 160. Mart. iv. 22. Johns. and Steev. v. 15. Nich. Progr. i. 22. Nares, *v.* Picktooth. Beckm. i. 74.

[l] Apul. de Magiâ. Du Cange, *v.* Matrimonium.

[m] Enc. Serv. Æn. v. 731. Æn. vii. Du Cange, *v.* Palearia, Protedæ, Thyrsus, Torchia. Strutt's Horda, ii. 108. M. Paris, 212.

[n] Enc. Du Cange, *v.* Touchus. Nares.

[o] Du Cange, *v.* Servietum, Manipula, et voc. cit. M. Paris, 1087. Ellis's Letters on English History, ii. 15, 16, (neck towels distinguished from washing towels.)

[p] Plut. in Cato. Serv. Æn. x. 892. Nonn. i. 76. Cayl. Rec. iii. 168. Beckm. Inv. iii. 319. Peacham's Complete Gentleman, 65. Strutt's *Gliggam.* 283 seq.

"We," says Mr. Dodwell, "found in one a singular little terra-cotta figure, with moveable legs and arms, moved by a string, like the modern *pantins or marionettes*.[q] So in after-ages Peacham mentions French cards, the four suites changed into maps, and the kings, queens, and knaves dressed in the costumes of their several countries. Strutt says, when the bow and the string were laid aside for the gun, which was prohibited to children, they used a long hollow tube, called a trunk, in which they put a small pointed arrow, contrived to fit the cavity with great exactness, and then blowing into the trunk, discharged it. Sometimes pellets of clay were used instead of the arrows. The trunks were succeeded by *pot-guns*, made with pieces of elder or quills, the pellets being thrust into them by a ramrod. They tilted at the Quintain, and rode upon the Arundo and Wooden Horse, drawn by other boys. The paper-windmill, he says, he has seen in a painting nearly five hundred years old, with this difference only, that the sails are square. I think that I have seen it upon some classical marbles. There are various other Toys, which are mentioned in Chap. XIII.

Traces do not occur among the Classical Antients, the horses being fastened by a yoke, or collar, to the pole. Berenger thinks that they were suggested by the Moors using cords for bridles, which hung down. They occur as parcel of *cart-harness*, which now they are not, in Du Cange and Froissart.[r]

Trap. Pollux mentions mouse-traps, inescatory traps, and others with snares; also the Ipos, which was like a boy's bird-trap of bricks and a moveable prop. A Love caught in a trap occurs often in Stosch. In the Salick Law we hear of mouse or bird traps; and in Du Cange of the trebuchet or falling machine for catching birds. M. Paris mentions traps in woods for taking vermin. Various kinds of traps may be seen in Willoughby's Ornithology, the Gentleman's Recreation, and other sporting books.[s]

Trapetum. A mill for bruising olives.[t]

Trappings. Edward the First is said to have introduced heraldick bearings into the caparisons of horses, but it is not known that bends, bars, &c. were laid upon the horse's back in detached strips or pieces; and that even dogs had a kind of covering with the arms, fastened by one end to the neck.[u]

Tray. Aristophanes calls the wood upon which vessels were carried σκευωρια:[x] the Greeks called the tray εδεσματοθηκη. The Romans had a small portable table on which dishes were brought in; but the sportulæ were vessels on purpose for carrying provisions, like the modern tray. See Repositorium.

Trebuchet. See Trap.

Trencher. The pinakiskos of Pollux,[y] by which he defines dishes for meat or fish. The Roman poor went to receive their bread in a wooden plate, called *quadra*, which was also the ticket or *tessera*. There were also wooden dishes in use among the early Romans, for we read of Curio sitting on a rustic form, and eating off a wooden dish. The maple bowls so often mentioned by our poets, and used even in London, as on the celebration of the Lord Mayor's day, &c., seem to be the offspring of the sycamore or great maple. The maple wood of the Romans was our British maple; and Evander, in Virgil, is represented as sitting on a maple throne—"solio invitat *acerno*." Before earthenware came into use at table, the wood of this tree, which was soft and white, was in great request for trenchers."[z] The trencher is the *Cissorium* of the Middle Age, and was espe-

[q] Dodwell's Greece, i. 438. [r] Du Cange, *v*. Lorum Tractorium. Froiss. vi. 363.

[s] Du Cange, *v*. Trappa, Trepget. M. Paris, 150.
[t] Enc. [u] Malliot, Costumes, iii. pl. xliii.
[x] Poll. 460. [y] Ibid. 290.
[z] Sylvan Sketches, p. 240.

cially used by sailors. The author can remember when no other than wooden dishes of this kind were used in farmhouses in Shropshire. In some household regulations of the year 1566, it is ordered that no man should wait at table without a trencher in his hand. These waiters with trenchers appear in the old illuminations of Robert the Devil. Specimens exist of very beautiful painted trenchers, mere flat pieces of board, circular, to hold sweetmeats or cake only. We find two persons eating out of one trencher. It was considered a stride of luxury when trenchers were often changed in one meal.[a]

TREPAN. Pollux[b] classes the trepan with a gimblet. It was inscribed on a column of the temple of *Olympus*, according to Homer.[c] *τρυπανα*, from *Trupanon*,[d] the probe with which surgeons used to probe the skull.[e]

TRIBULUM. TRIBULA. The sledge used in threshing.

TRICLINIUM. The Roman dinner-bed, forming, in general, three sides of a square, of which representations are quite common.

TRINKETS. Several of gold, brass gilt, of red amber set in gold, perforated for suspension, and chequered plates of gold, laid over a piece of polished bone, &c. have been found in British barrows.[f] There being no safe modes of investing money, as saving-banks, &c. it was a very ancient custom in India and Greece, as now in Holland, to lay out money in plate and jewellery, by way of securing a sort of fortune.

TRIPODS. It would be impossible, says Count Caylus, to ascend to the origin of Tripods, or quote all the passages in which they are mentioned by authors. Tripods were, in Greece, what crowns and votive bucklers were, in the end, among the Romans, *i. e.* offerings more or less precious. Besides, they were given as rewards of merit in the games, &c. These sacred Tripods are of different forms; some have solid feet, others are supported by rods of iron. Some were a kind of seats or table, or rather in the form of cisterns. Others were altars, upon which they immolated victims. In Hadrian's villa at Tivoli was found a Tripod five feet high. It is of alabaster, and of the finest work. Tripods, among the Greeks, were not only placed upon the fire, but used as tables. Two of the sacrificial kind are in the Portici Cabinet. In one three Priapuses, terminating each at the bottom in one single goat's foot, make the feet. Their tails, placed above the os sacrum, extend horizontally and twine around a ring, which is the middle of the tripod, and connects the whole, as the cross gives solidity to a common table. The other Tripod, found at Pompeii, is of admirable work. In the place where the feet take a bend for the sake of elegance, is a sphinx seated upon each, whose hairs, instead of falling upon the cheeks, are raised in such a manner that they pass under a diadem, upon which they afterwards fall. This head-dress may be allegorical, and especially refer to the Tripod of Apollo, in allusion to the obscure and enigmatical answers of the Oracle. Around the large edges of the chafing dish are the heads of rams flayed, wrought in relief, and united to one another by garlands of flowers, which accompany the ornaments. In the sacred Tripods the pan upon which they put the brazier is of pottery, and such a one, dug up at Pompeii, is preserved with the ashes. Herodotus says, that the golden Tripod of the Oracle at Delphos was carried upon a bronze serpent, with three heads, and the famous serpentine column, now in the Hippodrome at Constantinople, is

[a] Enc. Du Cange, *v.* Cissorium, Gaveda, Tajore. Nug. Antiq. ii. 267. Robert the Devil, p. 36. Nares.

[b] Poll. vii. 26. x. 31.

[c] *Τρυπανα, τρυπανια τρυπανιας εχοντα ισως την αριδα: terebra, terebrata terebrationes habentia forsan ariden.* Ibid.

[d] Strabo, p. 218.

[e] Du Cange, *v.* Trepanum.

[f] Hoare's Anc. Wilts, i. 200, 201.

called this very stand; for Eusebius says, that the Emperor removed it from Delphos. The name *Tripod of Bacchus* was given to drinking vessels, whose feet or props were triangular. In Stosch is a Tripod, charged with a cup and two long vases, the "Pocula cum cyatho duo" of Horace. With a serpent entwined, it is the Tripod of Apollo.[g]

TRIVET. The Kitchen Trivet is mentioned in the Tabularium Prioratus de Lewes.[h]

TROUGH. A beechen Trough hung up by a handle, occurs in Ovid.[i]

TROWEL, occurs in Du Cange.[k]

TRULLA. A ladle, spoon; a trowel, from trua; whence truula, truilla (as turtur, turturis, turturula, turturilla), trulla. Trulla was also an earthen cup or mug, perhaps, as being such in form. Forcellini describes *trulla*, a ladle, as "concha manubriata." Donnegan says, "Τρυβλιον, a small bowl or dish; dimin. of τρυψ τρυβος, a drinking cup." From τρυβος then might have been *trubula, trubla, trulla*. *Trulla* is used also for a pan to put fire in, and a chamber-pot, from the form.[l]

TRUNCHEON. A kind of Parazonium, which appears upon some coins of Galba, Titus, &c.[m]

TUAGH SNAIGHTE. Chip-axe. Some used with handles. They had loops for taking them off readily, in order to be ground. Some were found in Normandy, as well as in Ireland.[n]

TUB. Mentioned by Pliny.[o] See BARREL, p. 261.

TUMBREL. Some authors make it synonimous with the ducking-stool, or pillory; or *Tombereau*, a two-wheeled cart, unloaded by throwing back: in which, for the sake of exposure, adulterers or fornicators were carted through the town.[p]

TURNSTILE, on roads and bridges, occurs in 1278.[q]

TWEEZERS. The Roman *Volsellæ*. Effeminate persons at the Baths had the hairs of their bodies pulled out with Tweezers when they were thoroughly dry, and their nails cut. The Tweezers nearly resemble the modern.[r] Du Cange thinks that the *Molletum* was of this kind. A small pair of ivory, made like a tuning fork, has been found in a British barrow.[s]

UMBILICUS. The tube around which a roll was wound.[t] See BOOK, p. 270.

UMBRELLA. The Greeks called it θολιον. It was a mark of elevated rank; and as such occurs on the Hamilton Vases in the hands of a princess. It is of the modern form, with strips pendulous from the rims, and occurs in the present fashion upon the monuments of Persepolis, and an Etruscan Vase in Dempster. Women of distinction had it of ivory. The Romans also used it, especially at the theatre, to keep off the sun. The female slaves, who carried one over the heads of their mistresses, were called *umbelliferæ*. These parasols were made of green linen, the modern colour, stretched upon a hoop, and were supported by a staff; probably the cloths were protracted in such a manner, as to cover the head and shoulders. Upon a bas-relief, a Love mounted on a dolphin, carries one very convex. They were borne by women and effeminate men, both against sun and rain. Our ancestors used them against rain, and the term *umbrelles* is also ancient. Du Cange mentions the custom of expanding or contracting them, and says, that they were made of skins. Coryatt says, umbrellas are made in Italy of leather, something in the form of a canopy, hooped in the inside with divers little wooden hoops, which extend the umbrella to a pretty large

g Enc. Cayl. Rec. ii. 161. Hesiod. Bœotic. 256. l. ix. c. 10. p. 730. Stosch. Bartol. Admir. pl. 28. Herodot. l. 9. h Du Cange, *v*. Triparium. i Metam. viii. 7, 8, 9. k *v*. Liare, Drulla. l Valpy. m Enc. n Archæol. v. pl. 8, 9. Gough's Camden, iii. pl. 37, 38. o xiv. 21. p Du Cange, *v*. Tumbrellum.

q Du Cange, *v*. Estecha, Turnus. r Pompeii, i. 184. s Du Cange, *v*. Vulsella, Molletum. Strutt, cxxxiii. Hoare's Anc. Wilts, i. 46, 128. Tum. pl. iii. t Winckelm.

compass. They are especially used by horsemen, who carry them in their hands when they ride, fastening the end of the handle upon one of their thighs, and they impart so long a shadow "that it keepeth the heat of the sun from the upper part of their bodies."[u]

UNICORNS' BONES. Raine[x] says, that it was the tooth of the Monodon or Sea Unicorn, which was in times of old imposed upon the world as the horn of the Unicorn, and was sold at an extravagant price. The heirs of the Chancellor to Christian Frisius of Denmark valued one at 8,000 imperials. In an Inventory of the sixteenth century, we have "Item, two unicorns' bones, garnessyed with gold." "An unicorn horn at Somerset House, valued at 500*l.*" occurs in the Inventory of the Plate, Goods, &c. of King Charles the First.[y]

URINAL. The usual concomitant of physicians, and their portraits were represented with it. It was painted over their doors in Italy, that persons might know were to go for advice.[z]

VAN FOR CORN. A symbol of Bacchus, for which various mythological reasons have been assigned; among them these:—Upon a bas-relief in the Monum. Antich. n. 53, is the infant Bacchus, carried by a young satyr, in an osier van. This van was of the form of a bark, large and flat, whence the name of Σκαφη (Etymol. Magn. Δρατη). A van was also assigned, for a cradle, to Jupiter and Mercury (Callim. Hymn. Jov. v. 47. Arat. Phænom. 268). This custom was emblematic, in allusion to the gifts of Ceres, which superseded acorns, the first human food. Spanheim and Lami have confounded the mystic van with the sacred chest. Both were, it is true, made of basket-work; but the chest was always round and covered, the van open. This difference makes the distinction between the *licnophori*[a] and *cistophori* of the mysteries of Bacchus and Ceres: as to the *scaphephori* it appears, that they were the same as the *licnophori*. The child of Osiris and Isis, and the serpent, which they joined to it, passed from Egypt to Athens, which was a colony from Sais; and this is the evident origin of the Athenian practice of placing the children in a van, immediately after the birth, upon a golden serpent. As to the cistæ mysticæ, there are two of bronze at Rome, both cylindrical, with covers. Upon the cover of the first is Bacchus, standing, supported upon two fauns. Bacchus appears also upon the covering of another *cista*, supported only by one faun, which had a long tail. Upon monuments, which represent the bacchanalia, and upon coins, we often see the *cista* half open, with a serpent issuing out. Sometimes the statue of Bacchus is placed upon the *cista*; sometimes, also, the *cista* is at the feet of Bacchus. Montfaucon has engraved a lamp, where a nymph is feeding Pegasus out of a van in the form of a cockle-shell.[b] Made of osiers in the form of a bark large and flat.[c]

VAULTING HORSES. Of wood, made for the purpose of learning to vault, are mentioned by Vegetius. They were kept in the open air during summer, in houses during the winter. At first they learned to leap upon them unarmed, then completely armed. Similar horses were kept by our ancestors.[d]

VERGE. See SCEPTRE, p. 356.

VERNICLE. Our Saviour is said to have wiped his face upon a handkerchief, in going to crucifixion, and to have left upon it, by a miracle, the impression of his face. Vernicles became afterwards matters of much sale and profit. See CHAP. XV. § *Pilgrims*.

[u] Kirke's Hamilt. Vases, pl. 61, p. 50. Poll. vii. 33, 34. Mart. xi. 74, xiv. 28. Dempst. Etrur. Reg. t. i. pl. 64. f. 383. Ovid. Art. Am. 2, 209. Winckelm. Mon. Ined. n. 111. Juven. S. ix. l. 49. Lubin. in Juv. 392. Lye, *v.* Scut-scead. J. Rous, 198. Du Cange, *v.* Umbellum. Coryatt's Crudities, i. 135. [x] North Durham, pt. i. p. 104. [y] Gage's Hengrave, 125. Pegge's Curialia, 4to. part iv. 122. [z] Douce on Shaksp. i. 72. Boccac. Decam. Day 8. Nov. 9.

[a] Bacchus had for a cradle a twig basket or a van, λικνος, whence his followers, who carried vans full of fruit in the processions of Ceres and Bacchus. [b] Montf. vol. v. pl. 41. fig. 6.
[c] Mon. Antich. n. 53.
[d] Grose's Antiq. i. 59.

Victimarius. See Knife, p. 320.

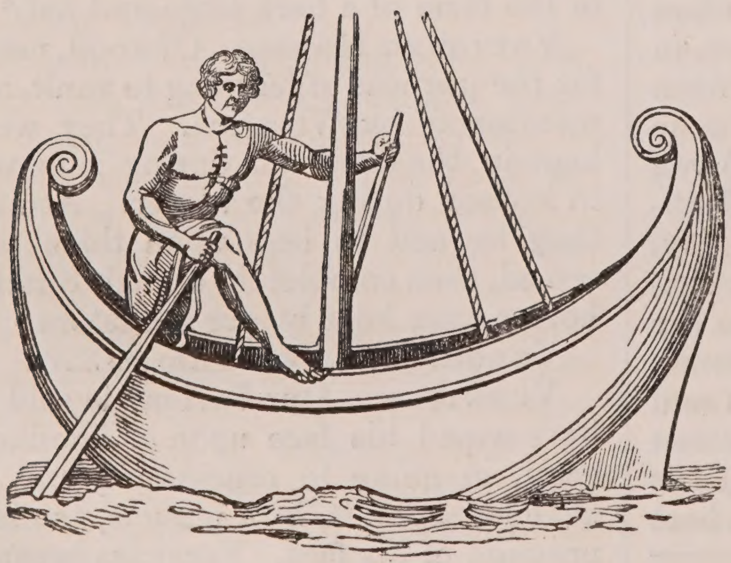
Vignette. In the fourteenth century, the term was applied to ornaments upon silver, &c. in the manner of Vines, whence the term. Marchand says, that Rastoldt was the first printer, or artist, who introduced ornaments, capital initials, flowers, and vignettes. He lived in 1476. Pynson is probably the first printer in England, who introduced borders and vignettes in his books. Vignettes with human figures are probably of the date of 1527.[e]

Viriæ and Viriolæ, bracelets worn above the wrist.[f]

Vitelliani. Tablets, upon which jeux d'esprit, &c. were written.[g]

Votive Feet, &c. On the side of the Bema of the Pnix at Athens, the rock is cut down perpendicularly, and contains several small cavities or niches for votive offerings, many of which were discovered. They are in relief, on white marble, well sculptured, and are now in the British Museum. Several parts of the human body are represented in bas-relief upon these tablets. They seem to have been dedicated to Jupiter, and were given on account of the cure of diseases. The Bema of the Pnix is thought to have been the stone by which the Athenians swore. These votive rocks are common in Greece; the offerings were termed votive tablets, πινακα αναθηματα, by the Greeks; *tabelli votivi* by the Romans; Tibullus terms them *picti* [*tabelli;* Ovid, *memores tabelli;* and Quintilian, *de picte tabelli*,—from which it is evident they were sometimes painted. The whole rock of the Pnix has been covered with habitations, as it was flattened and cut in all directions.[h]

Montfaucon says that the custom of making vows was so general, both among the Greeks and Romans, that marbles and monuments abound with them; so much so that a great part of the figures given throughout his whole work were vows, and though in the rest there were no inscriptions to denominate them vows, yet it is very probable they are so. These vows were either made in some pressing necessity, or the success of some enterprise or voyage (see *figs.* below)—one for a safe voyage, and the other for a cure from gout; and another from an astronomical tablet, a difficult gem, relating to a pestilence at Rome in the time of Marcus Aurelius.[i]





Count Caylus says these three animals, a dog, a horse, a fowl, are *ex-votos*, which the country people placed in their temples, or before the statues of their tutelary deities, to obtain the conservation and preservation of their domestic animals. It is true that upon recovery of health, figures of the members cured were suspended in temples; but *feet upon sepulchral monuments* are

[e] Du Cange, *v.* Vigneta. Dibdin's Typograph. Antiq. I. vi. x. xii. [f] Enc. [g] Enc.

[h] Dodwell's Greece, i. 401, 407. [i] Montf. v. ii. p. 153.

not vows for cure of gout, and diseases of these parts, but for successful voyages or journeys; and upon gems, armed figures with naked feet merely imply that they had so marched, as had Cæsar, Masanissa, and Hadrian. Figures of members are frequent in museums, where also occur copper tablets, inscribed with all the cures presumed to have been effected by Esculapius. Soldiers, before going to war, suspended a votive tablet at the gate by which they went out, stating the nature of their vows; and at their return hung up another, to show the performance of the vow. The ancients adorned their temples with these votive tablets (sometimes of a shipwreck, if they escaped it), and they were called *ex-votos*, because they commonly end with V.P., *votum posuit*, and similar sigles. Bronze animals also occur hung up in temples, or before the statues of gods, *ex-votos* for the safety of domestic animals. The term *ædicula* sometimes meant the representation of a temple, suspended as an *ex-voto* in the temples of the gods, especially in that of Diana of Ephesus. The old Gauls, and, therefore, probably the Britons, put the members, or feet of men, made of wood or woollen, in the highways, to be cured of divers diseases; and feet, human figures, figures of animals diseased, made of wax, wood, &c. were suspended in churches in the subsequent ages.[k]

WAFERS. See CHAP. X.

WAGGON. See CARRIAGES, p. 285.

WAITERS, as *Stands for Dishes*, &c. have been found at Herculaneum, at least similar things, and they occur in the Middle Ages, as a waiter for each cup.[l]

WALKING-STICKS. Hesychius uses the word *dolo* for a tuck stick (or one with a blade in it), as does Suetonius and Servius upon this line of Virgil,

"Pila manu sævosque gerunt in bella dolones."

This kind was also in use among the Anglo-Saxons, and is mentioned by Saxo-Grammaticus. The Greek Itinerants, who went about singing Homer, were called *Rhapsodists* (ῥαψῳδοι), because they carried a red stick, in singing the Iliad, and a yellow one in singing the Odyssey. This etymon is disputed, but it is not of moment to the purpose. The knotted walking-stick, and a wallet, were the distinctive attributes of Greek and Roman Philosophers, especially of the Cynicks. To use a walking-stick, particularly the heavy Lacedæmonian kind, excited popular obloquy at Athens. Straight sticks seem to have been called Persian; but there were crooked kinds, not unlike the Augural Lituus: and the *bacteria* of the Athenian Judges had a peculiar and elaborate form. Rusticks made theirs of Sanguen tree, because avoided by Serpents, &c. A walking-stick was one peculiarity of a Roman beggar. The ferule, a pithy wood, on account of its lightness, was carried by old men, and thus answers to the modern Cane. This is also ancient, being, no doubt, the καλαμος used for this purpose by the Chaldean astronomers, who ate their cheese by fixing it upon the top of these sticks. Strabo says, that the British inhabitants of the Scilly Islands walked with sticks. In the Middle Ages, besides the *tuck-stick* already mentioned, we find some armed with iron; and iron bars fraudulently carried instead, when mischief was intended. They were sometimes made of ash; used by the blind, and in common; and tipped by a cross piece of horn, or sometimes amber, seemingly imitated from the crutched sticks or potences of the Friars, and by them borrowed from the *Tau* of Saint Anthony. In the eleventh century, the French ladies had a light cane, the head of which commonly represented a bird.[m]

WAND. The fasces not being al-

[k] Juv. S. 14. Cayl. Rec. ii. pl. 92. Du Cange, *v.* Pedes linei. [l] Du Cange, *v.* Musta.

[m] Suetonius. Claud. 13. Lye, *v.* Hunspera. Du Cange, *v.* Spatha in Fuste, Ferro, Uxus. Enc. Casaub. in Theophrast. 172. Juven. S. ix. v. 139. Plin. xiii. 32. Diog. Laert. Proem. 5. XV. Scriptor. 357, 373. X. Script. 2658, 2708. Douce, i. 177. Malliot. Costum. iii. 63. Sir R. C. Hoare's Ancient Wilts, Intr. 10.

lowed in the Colonies, a long small round staff was borne by Lictors and Ushers; and a wand was also usual among the Masters of the Athletæ and Gladiators. One of whalebone was also carried in the houses of the great, as a mark of authority, and for chastisement of idle servants. In the Middle Ages, among the Orientals, golden wands were the badge of office. The monastick *Cicerones* used a white wand in showing their abbies.[n]

WAR-CART. See CARRIAGES, p. 280. § *Cars of War.*

WARDER. A kind of truncheon or staff of command, carried by a King, or any Commander in Chief.[o]

WARDROBE. Pollux mentions various repositories for clothes to which this term is applicable.

WARMING-BALL, of gold, sixteenth century.[p]

WARMING-PAN. Plato and Liberius ap. Gellium say, "oculos effodere ut posset splendore æreo," as a punishment; but Plutarch says, "περι πολυ πραγμοσυνης," makes it to be performed by an ignited speculum, and then intended to produce not absolute excæcation but imperfect vision.[q] Nevertheless, Robert Duke of Normandy is said to have been blinded with a *batillus cubicularius*, which may mean a warming-pan, not a mirror, for the former is mentioned in Shakspeare; but its construction is by no means certain; for Froissart speaks of an old man, who had his bed well warmed *with heated air* to make him perspire, and adds, that the *flame* some-how set fire to the sheets.[r]

WASH-HAND BASONS, occur on Greek tombs. Pollux says, "Upon waking from sleep it behoves a person to wash his face: let a servant, holding a certain ewer, bring fresh water, and pour it into a bason, or λουτηριον; for Æschylus has used this term concerning the lebetes lotoriæ."[s] Du Cange mentions the water-ewer and bason. The latter is the Anglo-Saxon *hand-thweale*. The hands and face were not only washed sometimes in holy water, but even the body. The hands were also washed previous to dinner. Countrymen washed the head and feet after work. Some of the basons were of brass. In the Berkeley MSS. we have "a shaving bason of silver, weighing sixty ounces." Boccacio mentions women going from their chambers in a loose white bed-gown to wash their hands and face in a fountain in the court.[t]

WASHING-BALL, mentioned in a Computus of 1333, as used for washing and softening the beard before shaving, as well as for making the lather.[u]

WASH-BEETLES, in the sixteenth century, were called Battledores,[v] and Batlets.[x]

WASSAIL-BOWL. See CUP, p. 298; and DRINKING-HORN, p. 301.

WATCH. There is a considerable variation in writers upon this subject. The Paper of the Hon. Daines Barrington is disputed by Professor Beckman, &c. Bruce's watch in that paper is an imposition; and according to the Professor, this useful invention is first mentioned in the end of the fifteenth century, and is shaped like an egg, as stated by Mr. Barrington, and as it appears in Museums. Nuremberg is usually assigned for the place of the invention; and about 1577, the period of their introduction to this island. They were at first so rare, that it was deemed a cause of suspicion that one was found upon Guy Vaux. Mr. Barrington says, that Henry VIII. had one; therefore they must have been known in England long before 1577.

[n] Nodot. in Petron. i. 110, 149. Lubin in Juven. 537. Joinville, i. 158. Econ. Monast. Life, 50. [o] Nares. [p] Nichols's Progr. i. xxxvi. new ed. [q] Du Cange, *v.* Abacinare.
[r] Shaksp. Hen. V. Act 2. Sc. i. Froiss. ix. 90.

[s] Poll. l. x. c. x. p. 467.
[t] Quarterly Rev. 1818, p. 244. Lye, *v.* Hand-thweale. XV. Scriptor. 62, 83. X. Script. 41. M. Paris, 181. Scr. p. Bed. 493, a. Du Cange, *v.* Aquamanile, Bacinus. Boccaccio, Day ix. nov. 5. Berkeley MSS. 176. [u] Du Cange, *v.* Lescivium. [v] Gage's Hengrave, 191. [x] Nares, *v.* Batlets.

Nares says, however, that the wearing of a watch was at all times considered as a mark and proof of gentility; that the invention may be traced back to the fourteenth century; and that they were worn ostentatiously hung round the neck to a chain. Watches were worn either fastened to armlets or hanging from a gold chain. In 1572, the Earl of Leicester presented to Queen Elizabeth, "one armlet or skakell of golde, all over fairely garnished with rubyes and diamonds, haveing in the closing theareof a clocke;" and in 1580-1, "a cheyne of golde, made lyke a peyre of beades, contayning 8 long peeces fully garnished with small diamonds, and fower score and one smaller peeces, fullie garnished with like diamondes, and hanging thereat a round clocke fullie garnished with diamonds, and an appendant of diamonds hanging thearat." [y] George Wither, who wrote early in the seventeenth century, says, "some *jewel* watch—whose case, *set with diamonds*, seems to grace," &c. Collins observes, that in 1643, four pounds were paid to redeem a watch taken from a nobleman killed in battle. The invention of the spring-watch is ascribed by foreigners to Huygens, by the English to Dr. Hooke, about 1658; but Scaliger certainly mentions the principle and means which suggested the invention. Mr. Barrington notes, that a thief was detected by watches called *strikers*; and that *repeaters* were introduced *temp.* Charles II. Nares, however, says, that Ben Jonson mentions a repeater in 1638; and that in Elizabeth's time they were so rare that some rusticks took one for the devil, and threw it out of the window with tongs. Barrington adds, that the English were so famous for the manufacture, that an Act passed in 1698, to compel the makers to add their names, that discreditable ones might not be passed for English. In the Kingdome's Intelligencer of Feb. 4—11, 1661, is advertised as lost, "a round high watch, of a reasonable size, shewing the day of the month, age of the moon, and tides, upon the upper plate, Thomas Alcock fecit." [z]

[y] Nichols's Progr. i. 527, 528, new ed.

WATER-BUCKETS. (See p. 275.) Water was fetched in buckets of leather, the *ascopa* of Ælfric's Glossary and Du Cange, and called *water tankards* in Stow. Their form, at least those used in camps, is said by Nisbet to be that of the heraldick water bouget. If so, they were carried like double milk-pails, by a beam adapted to the shoulders.

WATER-CLOCK. A new kind was invented in Italy about the middle of the seventeenth century. A cylinder, divided into several small cells, was suspended by a thread fixed to its axis, in a frame, in which the hours' distances, found by trial, were marked out. As the water flowed from one cell to another, it changed very slowly the centre of gravity of the cylinder, and put it in motion, like the quicksilver puppets, invented by the Chinese.[a] See CLOCK, p. 291.

WATER-CLOSET. Ancient. That of the palace of the Cæsars is adorned with marble arabesques and mosaicks. At the back of one is a cistern, the water of which is distributed by cocks to different seats. The pipe and bason of one still remains near the Theatre at Pompeii, and is like ours. Nares, by mistake, ascribes the invention to Sir John Harrington *temp.* Elizabeth. He seems to have first made them known in England.[b]

WATERING-POTS. Gardens were watered by the Classical Ancients, but no watering-pot is mentioned among the machines for this purpose, detailed in Pliny. It is not, however, recent; for Du Cange speaks of it as the Greek εξομβριστηριον. Pollux calls this vessel by various appellations, and makes it to consist of the following materials and forms; a pitcher, an urn, an amphora, made of pottery and terra-cotta.

[z] Archæolog. vol. v. Beckm. i. 440. Anderson's Commerce, ii. 143, 445. G. Withers' Poems, § Mistress of Philarete. Collins's Peerage, tit. Marlborough. Peacham's Compl. Gentlem. 74.

[a] Beckm. i. 137, 139. [b] Enc. Nares, *v.* Ajax. Archæologia, vol. iv.

There is in Montfaucon a crescent-formed vase with one blunt horn full of holes, which might have been used for this purpose. "Among some Roman remains found in London was a very singular vessel, which in shape has some resemblance to a gallon stone bottle with a very small aperture. The aperture is perforated with small holes, and it is evidently adapted as a sort of watering-pot, acting upon the principle of the common implement used in taking samples of liquor from casks, in which the fluid is retained so long as the orifice at the top is kept closed by the finger, but from which it flows as soon as it is removed."[c] The modern construction is plainly alluded to by Shakspeare.[d]

WATER-PLATES, or substitutes for portable utensils in which charcoal was burned, and kept warm the dishes that were brought to the table. Count Caylus has engraved one of these bronze utensils. It is a plateau, with three geese, which served to support it: it is seven inches from the extremity of one of the heads of the bird to the opposite edge of its circumference. This kind of plateau has fifteen hollow lines, and the feet elevated to above the plain of two inches. The three geese, for they appear such, form the three supports, which terminate by the feet of oxen, and their wings, spread with so much grace, are a good style of ornament. These heads, which are displayed upon their stomach, and which form a species of handle, exceed by half an inch the circumference of the plateau.

WATTLES, used as hurdles. The Anglo-Saxons roofed with them.[e]

WEATHER-COCK. According to the description of Vitruvius, it appears, that the ancients rather used this instrument to know from what coast the wind came, than its direction. Both at Greece and Rome the most common kind was a brazen Triton holding a rod in his hands. At Constantinople was a very fine brazen obelisk, beautifully charged with stories, on the apex of which stood a female figure, which turned at the slightest impulse of the air, and hence was denominated the handmaid of the winds. Paciaudi has published an anemoscope found near the Appian Way. It is a round table of stone, upon the edge of which are written the names of the twelve winds. The surface of the table is divided by some diameters of a circle, which terminate on every side in the middle of the spaces marked upon the edge for each wind. In the Middle Ages we find weather-cocks made of tin, two of which cost 5*s.* 11*d.* A Cock was the most common pattern, whence no doubt the term weather-*cock*, placed on steeples to remind the rector of vigilance.[g] Gough says, that at St. Leonard's church, at Winchelsea, was an image of that Saint with a vane in his hand, which they who wished for a fair wind set to the desired point, and made a handsome offering.

WEATHER-GLASSES. Apuleius mentions a lamp which furnished opinions concerning the weather, like the modern barometer, though merely founded on superstition.[f]

WEDGE. The ancient wedges were made of holm, laurel, or elm. A Roman wedge found in Wales had at the thicker end a square perforation, through which a stick was to be thrust, held by one man, whilst another, with repeated strokes of a mallet, drove the instrument into the crack which it was to force open. The iron wedge is the *Cugnus* of the Middle Ages.[h]

WEIGHTS. Pliny says, Phidon, the Argive, or according to Gellius, Palamedes, invented weights and measures;[i] but this is absurd; they are mentioned in the Pentateuch: the discussion also is attended with innumerable difficul-

[c] Gent. Mag. 1825, ii. 633. [d] Plin. xix. 4. Du Cange, *v.* Adundatorium. Braquile. Shaksp. Lear, A. iv. Sc. 8. [e] Lye, *v.* Watel.

[f] Metam. ii.
[g] Clarke, viii. 429. Paciaudi, Mon. Peloponnes. Du Cange, *v.* Vana, Ventilogium. [h] Plin. xvi. 43. Pennant's Whiteford, 123. Du Cange, *v.* Cugnus. [i] Nat. Hist. l. vii. c. 56.

ties. The ancients who have had occasion to speak of them differ very widely from one another in the subdivision of the pound, which makes it a task of great difficulty to compare the several weights of the ancients with one another, and of much greater yet to reduce them to the weights of our days.[k]

In the Cabinets of Portici and St. Genevieve are weights of all kinds. Two at Portici shall be mentioned. They are of lead. Their form is flat, angular, and oblong. Upon one side is EME, on the other HABEBIS. They frequently consist of a bust of Mercury, because weights were under the especial protection of him and Hercules; and the rings, accompanying many small heads or busts of deities, show that they have been used as weights, of which mention has been already made under the article Steel-yard. (*See the Plate of Roman Furniture, &c. page* 293, *figure* 7.) Fabretti, Spon, and Montfaucon, have published numerous weights, mostly formed like the lower half of a pear; but others are cubes, parallelograms, &c. inscribed and plain. The materials were chiefly of lead, stone, or bronze. The British weights were of stone; and in a barrow, of the Roman British æra, were found a small pair of scales, a touch-stone weight of 5 dwts. 23 grs.; and a nest of weights piled in one another, in a wooden case, decayed. They were marked with the names of Trajan, Constantius, Chlorus, &c. Ruding says, that weights for money are first mentioned 6 John, though probably earlier. One of James I. engraved in Robinson's Enfield, has the figure, and resembles a coin.[l]

WHALE-BONE. See WHIP, p. 400; and CHAP. XVII. § *Whale*.[m]

WHEEL. 1. The *Torture*. The wheel, as a torture among the Greeks, consisted in whirling a criminal round till he expired. On the Trajan and Antonine columns are men fastened to the wheels of four-wheeled carriages. Coryatt quotes Aristotle for the torture of the wheel among the Greeks, and Du Cange agrees with him, so far as concerns torture by tension of the limbs, but makes fracture of the bones a later addition, although in use among the first French kings, and mentioned by Gregory of Tours, and Aimoin, as applied to witches. Persons were also tortured by being pulled up and let down by a rope under the arms, which rope encircled a wheel.—2. *Wheels of Carriages*. (See p. 279.) These in the Middle Age were shod either with wood or iron. Locking the wheels with an iron chain, called a *Sufflamen*, which passed between the spokes, is mentioned by Juvenal, and it was used, as now, upon descending a steep hill. The locking chain was fastened, as now, by a hook.—3. *Wheel Cranes*. See p. 97. and CRANE, p. 296.—4. A brass ornament like a wheel, with four spokes and a nave, has been found in a British barrow.[n]

WHEEL-BARROW. Notwithstanding Montfaucon, it is not certain that the ancients were acquainted with the wheelbarrow. Hyginus, indeed, mentions a single-wheeled carriage, but it may apply to a vehicle of conveyance. Some modern writers ascribe the invention to Paschal the famous Geometer. The one-wheeled carriage alluded to was, perhaps, the *Pabo* of Isidore. As to the invention by Pascal, we find *berewe*, a barrow, rendered by Lye, a versatile vehicle; but if more than the hand-barrow had been meant, the addition of *wheel* would perhaps have been made to the word.[o]

WHEEL-CHAIR. (*Chiramaxium, Gestatoria sella*), a small carriage for

k Montf. vol. iii. b. iv. p. 1.

l Enc. Montf. Gough's Camd. i. 13, 243. pl. 13. Ruding, i. 231. Robinson's Enfield, i. 50.

m Gough's Camd. iii. 743.

n Enc. Coryatt, Crudit. i. 11. Du Cange, *v.* Cavile, Fritting, Rotæ, Grossys, Trochlea. Lubin. in Juven. S. viii. 147, p. 366. Hoare's Anc. Wilts, i. 174.

o Hygin. ii. 14. Du Cange, *v.* Pabo, Pavo.

exercise, capable only of holding one, and drawn by slaves.[n] (See p. 282.) In the Middle Age, the lame used similar vehicles on castors.[o]

WHEEL-HAMMOCK. See CARRIAGES, p. 282.

WHETSTONE. Pliny classes the *cotes* for sharpening iron among the first of the *operarii lapides*.[p] Besides the common whetstone, medical persons used one of a particular stone. Mr. Whitaker says, that whetstones were imported by the Romans from Crete, Laconia, &c. and that as they were of no use without oil, the Italian haymaker was obliged to carry a horn of it by his side. Excellent whetstones, which required only water, are found in Italy. These were long used by the Gauls and Britons, and called *Passernices*. Several have been found in British barrows; as one of the siliceous kind, almost as fine as a hone, and neatly formed; a second of a fine grained white siliceous stone; a third shaped like a flat tile, with a rounded head, and a hole for suspension; a fourth has a groove in the centre. Stones sharpened like whetstones have been found in barrows at Westra, in the Orkneys. The light-coloured kind, made of mill-stone, is probably Anglo-Saxon.[q]

WHIP, WHIPPING, WHIPPING-POST. Of one Egyptian whip, see p. 156. The priests of Cybele disciplined themselves with a leather whip, upon which were strung the ancle-bones of kids. This whip is engraved on the side of the Archigallus, in Winckelman's Monumenti Inediti. C. Caylus has published the design of a piece of bronze, which formed a terrible whip, when annexed to the end of a cord: it was used for the punishment of slaves. There is one similar in the Cabinet of S. Genevieve. The *Plumbatum* of the Middle Age, with leaden balls at the end, was a whip of similar character. (*See the Plate, p.* 296, *fig.* 31.) Our Anglo-Saxon prisoners were scourged with three cords (the *Terniones* of Du Cange), each having a large knot at the end. In the army switches were used.[r]

Horse-whip. The horse-whip probably originated in the switch, by which, and the voice, the ancient Orientals guided their horses without a bridle, by striking them on the right or left side of the face, to turn them as necessary, and upon the nose to stop them. Whips were in common use among the Greeks, and were made of leather thongs; hogs' bristles twisted together; and sometimes of the sinews of oxen.

The *Scorpio*, according to Berenger, was a whip with an iron point or spur inserted at the handle end. The Roman whips were made of leathern thongs. Ancient marbles, published by Montfaucon, show whips with more than one lash, as in the Middle Ages, when we find three short lashes; whips made of leather, ropes, and of bull or ox hides, mentioned also by Tertullian, perhaps peculiar to hunters. The riding whip of Isabel, Queen of Edward II. in 1325, is a very short staff with numerous lashes. Among the presents to Queen Elizabeth, was "a ryding wand of whales fin." The modern driving whip appears in Caxton.[s]

School Whip. Suetonius mentions the *Scutica*, a small leather strap, as used in schools. In Stosch, is a gem, which represents the particular method of chastising young persons in the Gymnasia. The culprit was horsed upon the back of another, in the modern school fashion; a third applied a whip with one hand, and with the other held his feet. This custom of whipping,

[n] Burm. Petron. vol. i. p. 137.

[o] Du Cange, *v.* Sperulatus. [p] Pliny, xxxvi. 22.

[q] Plin. xxxvii. 10. Whitaker's Manchest. i. 285. Gough's Camd. iii. 743. Lye, *v.* Mylen-stan. Hoare's Anc. Wilts, i. 75, 124. Tumul. pl. xxiv.

[r] Winckelm. Mon. Ined. n. 7. Cayl. Rec. ii. pl. 94. n. 4. Du Cange, *v.* Plumbatum, Ternio. Strutt's Horda, i. 41. Grose's Milit. Antiq. ii. 107.

[s] Berenger's Horsemanship, i. 25, 41, 72. Lubin. in Juven. 274, 399. Montf. iv. p. ii. b. i. c. 8. Strutt's Horda, pl. 17. f. 7. Du Cange, *v.* Scoriata, Strititum, Taurea. Malliot, Costum. iii. pl. xliii. Nichols's Progr. ii. 27. Dibdin's Typogr. Antiq, i. 45.

but with iron rods, called *Latomi*, upon the bare back or *nates*, the sufferer being held up by two persons, obtained out of schools. See CHAP. X. § *School*.[t]

Whipping-post. Tying to a pillar, stake, &c. was a Classical punishment, mentioned in the New Testament, and well known. The whipping-post of Isidore and Papias was placed in a ditch. The Capitularies of Charlemagne ordered a person of servile condition to be whipped naked at a post, in presence of all the people. In 1095, the Post was called *Statua*.[u]

Whipping at the Cart's Tail. This is an old punishment of seducers among the Germans and continental Saxons. Adam de Chirchedune, for revealing State secrets, was whipped naked through a town.[x]

WHIRLECOTE. See CARRIAGES, p. 282.

WHIRLIGIG. A cylindrical wooden cage, which turned on a pivot, and had open bars. It is engraved in Grose. Disorderly persons about the army were punished by being whirled round in it, until they became sick, &c.[y]

WHISTLE. An ivory whistle about a foot long, much like those used by children, has been found in a British barrow.[z] Pollux mentions a child's flute. The *Zincke*, or child's whistle in Luscinius, who wrote in 1536, is made like a short mail-coach or post-boy's tin horn, with three holes and a large mouth-piece.[a] See SHIPS, p. 366, § *Admiral*.

WHITE RODS. From the *hasta pura* being the token of high dignity, and an attribute of divinity, in coins, the custom has been derived of our great court officers carrying white rods, or staves, as ensigns of their places.

WINNOWING FAN. See VAN, p. 393.

WOODEN HORSE. A punishment in the army, left off on account of sometimes rupturing the men. The soldier, with his hands tied behind him, and muskets sometimes annexed to his legs, was placed upon a wooden horse, which consisted of a ridge of planks, representing the back of a horse, supported by posts or legs, and made moveable by trucks.[b] See VAULTING HORSE, p. 393.

WOODEN LEG. Wooden feet for the same purpose occur in Du Cange.[c]

WOOL-PACKS. Ancient, especially among the English.[d]

WOOL-SACKS. The Judges are well-known to sit upon wool-sacks in the House of Lords, because it is said, wool was the staple commodity of England. There is a deeper allusion. The *pulvinar*, or cushion, passed from the gods to the emperors, as a denotation of dignity (see p. 300); and Bernard says, instead of the royal chair, he had a sack full of leaves.[e]

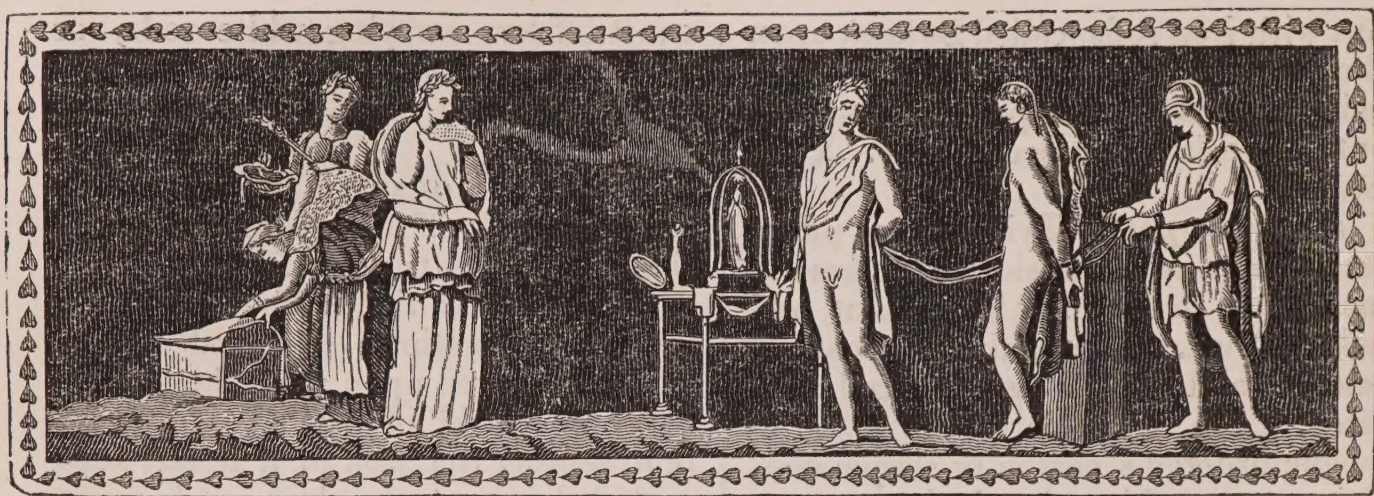
WRITING DESK. (See p. 300.) The following curious one was presented to Queen Elizabeth. It is described as "a desk to write on, with divers divises, and a pair of tables and cheese-boord, three silver boxes for the compters, sande, and inke, and forty compters." Thus being adapted to arithmetick, writing, and playing, all in one article.[f]

YACHT. The *Thalamegus* of the ancients was a similar vessel of parade and pleasure.[g] See SHIPS, p. 359.

YARD. The cloth-yard or ell was sometimes made of iron to prevent shortening, and that kept in private houses used for correcting children.[h]

[t] Sueton. Grammat. in Orbitu. Plutarch de Adulat. Du Cange, *v.* Latomi.
[u] Du Cange, *v.* Fustis, Pala, Statua.
[x] Malmesb. Gest. Reg. L. i. Hoveden, anno 1176. Decem Scriptores, 1116. See the Law Dictionaries.
[y] Grose's Milit. Antiq. ii. 111.
[z] Dunkin's Oxfordshire, p. 60.
[a] Pollux, Onomast. iv. 10. Hawkins's Mus. ii. 452.

[b] Grose's Mil. Antiq. ii. 106.
[c] *v.* Scacia. [d] Du Cange, *v.* Sarplare.
[e] Du Cange, *v.* Faldistorium.
[f] Nichols's Progr. i. xxxv. ed. 2d. [g] Enc.
[h] Dec. Scriptor. 1227, 1258. Du Cange, *v.* Alna. Hawkins's Mus. ii. 121.



1



2



3

The above are specimens of the Herculanean Paintings. Fig. 1. is supposed to represent Thoas endeavouring to sacrifice Orestes and Pylades on the altar of Diana. A soldier appears conducting them to the sea for purification. Their hands are bound behind them, and on their heads are chaplets, in the manner of victims destined to the sacrifice. The statue of Diana is seen placed upon a kind of table, or altar, close to one of the sacred vessels. Iphigenia, by her attitude, seems as if forbidding the approach of the intruders to the ceremonial, while she forms a secret vow to the goddess for the relief of her brother and Pylades. Of her two attendants, one appears to carry a lighted lamp; while the other seems to be employed in taking the sacred utensils from a sort of coffer.—Figs. 2 and 3 are Fruit and Fish Pieces.—In fig. 2 is a ring of Sausages.

CHAPTER X.

MANUFACTURES—TRADES—INVENTIONS—USEFUL ARTS—ORNAMENTS—AVOCATIONS—OFFICES, &c.

Among the most interesting discoveries of Pompeii are those which relate to the manner of conducting handicrafts, of which it is not too much to say that we know nothing except through this medium.

Anderson's History of Commerce, and the General Encyclopedias, embrace articles of the kind, devoted to this Chapter, in a mere historical view. The following materials have an Archæological bearing; not only for information, but detection of anachronisms.

ACANTHUS. One species, which passed from Egypt to Asia and Greece, appears in the Corinthian and Composite Capitals; the wild kind in the Gothick. It was so admired, that it frequently appears in the dresses of figures on the Etruscan vases; and bands of purple, cut into the form of its leaves, were used as borders of Roman habits.[a]

ACCENTS, are said to have been first invented by Aristophanes, a Grammarian of Byzantium, near 200 years before Christ, but it is uncertain. They characterize inscriptions from Augustus to Nero. Burney quotes Plato, Aristotle, and others, for the use of them; and adds, that they were mostly confined to prosody; and only used in musick occasionally.[b]

Accentuation. Funecius (*de origine et pueritiâ Latinæ Linguæ*), Zani, (*Ars Poetica Latina)*, Niebuhr, Eustace, Dunlop, and more especially, "the Art of Latin poetry, founded on Jany, by an anonymous M.A. Cambr. 8vo. 1828," have shown that quantity, *i. e.* the space of time taken in pronouncing a syllable, was not reduced to a standard before the Augustan æra, and corrupted afterwards by Ecclesiastical barbarians, like the Americans, who have altered the "gēnŭine," of the dactilyzing English into "gēnūīne," in the reverse manner by which the German Hānōvĕr has been changed into Hānŏvĕr, as if it had two nns. Du Cange, in his elaborate preface, gives a long history of Latinity, which in its purity was entirely extinguished after the reign of Gordian (Præf. II.); and as to versification, Mr. Emerson says, that the substitution of accent for quantity can be traced up to Commodianus, who lived in the *third* century (not the fifth, as made a dubious question by Mr. E. See Fabric. Bibl. Med. Æv. i. 1141.) The following verses show that the metre is formed from accents only—

"Jupiter hic natŭs in insulă Cretă Satŭrno
Ut fuit ādultus patrem de regnŏ prīvavit."

And again,

"Tot rēŭm crimĭnĭbus părrĭcīdām quoqŭe fŭturam
Ex aŭctōritāte vēstrā cōntŭlistī ĭn altum."
Emerson's Greece, ii. 137.

From these specimens, it is evident, that as a prose passage in Livy runs undesignedly into an heroick verse, so here quantity was intentionally disregarded, that prose of any kind might be formed into poetry. Afterwards, this sort of versification was made a vehicle of humour; Menage has

"Hic jacet Erasmus, qui quondam bonus erat mus,
Rodere qui solitus, roditur a vermibus,"

and observes, that when the author was asked why he made *bo* in bonus long, he answered because he had made the *ver* in vermibus short.

ACCOUNTS. Books of profit, loss, receipt, expenditure, &c. were kept by the Classical Ancients, produced in evidence, abused by wrong entries, and on the decline in the time of Vespasian, through danger. The practice obtained in the Middle Age.[c]

ACROSTICS. Known to the Greeks: both in the initials of the verses, or every word of them.[d]

ACTA. Pleasure-gardens on the seashore, or mere shady solitary banks.[e]

ACTA DIURNA, or DIURNA alone. The journals, in which every day the publick events, new buildings, executions, births, marriages, &c. of eminent persons were recorded. Our monastic Chronicles were formed upon these models. Servius Tullius instituted *Acta*, like our *Parish Registers*, which Antoninus improved. The *Acta* of the Senate resembled our Parliamentary Journals.[f]

ACTUM. At the end of a charter, means the time of its being made, or of the matter transacted; *datum*, the time, if not the delivery.[g]

[a] Virg. Æn. L. i. 653. Enc.
[b] Enc. Burney, Mus. i. 14. Archæol. xxvi. 50.

[c] Rosin. 106. Cic. i. in Verr. Suet. Vesp. 23. Aur. Vict. 49. Du Cange, *v.* Liber Ordinarius. Subclavarii, &c. [d] See the Anthol. L. i. c. 28, of some peculiar kinds. [e] Enc. [f] Lips. in Tact. i. Lubin. in Juven. 397. Tacit. Ann. xii. 24. xiii. 31. Suet. Claud. 41. Amm. Marcellin. xxii. 3. Capitolin. in Antonin. Spartian in Hadriano. Du Cange, *v.* Acta. [g] Du Cange.

ADVENTURERS. It was, says Nares, common in the reign of Elizabeth, for young volunteers to go out on naval enterprises, in hopes to make their fortunes by decisive conquests, or some other means. They were gay dressers. Adventurers upon return were travellers, who lent money before they went, upon condition of receiving more on their return from a hazardous journey.

AGRICULTURE. The great men of the early Ages used to cultivate the earth themselves. Romulus fixed the portion of every citizen at two *jugera*, free of impost of any kind: the publick revenues being derived from the *saltus*, or spots of eight hundred *jugera*, farmed by publicans. In the year 362 the quantity was augmented to seven *jugera* to every free member of the family. These regulations were not very scrupulously observed, and in the end, the rich bought out or expelled the poor.[h]

Agriculture of the Romans. Virgil's Georgicks are familiar to school-boys; and Pliny has summed up the agriculture of the whole year. A statement, in comparison with the Anglo-Saxon, is given in the preceding Chapter, p. 257, under the word ALMANACK. Two circumstances are especially noticeable. Roman ponds were surrounded with high banks and underwood; and the shepherd's pipe was used to invite the sheep into the shade to drink. Our field-ponds are constructed in the Roman form.[i]

Agriculture of the Britons. This was various according to the districts. Cæsar and Diodorus Siculus say, that the inhabitants of the inland counties were mere graziers. Others grew some corn, of the chief of which they made their drink, and no doubt their bread: the Welsh, long after, eating barley and oaten bread. Their corn they housed in the ear, and threshed out as they had occasion. *Dio Nicæus*, speaking of the Northern parts, says, that they tilled no ground, but lived upon prey got by hunting, and the fruits of trees. Marle was the chief manure; and Arthur Young, in his Eastern Tour, describes some of the immense British pits. The Gauls had the scythe, whetstone, probably the flail, the churn, horse-hair sieve, and other utensils; but Mr. Whitaker assuredly, from the bad Husbandry of the Welsh and Irish in Giraldus Cambrensis, and the barbarism of the Highlanders in Birt's Letters, exaggerates the skill of the Britons. Giraldus mentions a singularity: the Welsh, he says, did not use sickles, but a certain small iron, made in the form of a knife, loosely and flexibly chained, *baculis binis ad capita.* The Gauls thought it sufficient to plough thirty acres of difficult, and forty of easy land in a year; which, by the yard-lands, &c. in Domesday, was the custom, it appears, in this island. The Romans thought it also more productive to sow less and plough better. Mr. Turner contends, that the Roman agriculture having been introduced by Agricola, this country became one of the Western granaries of the Empire. The Britons, therefore, of the fifth century may be considered to have practised the best system of husbandry then in use, and their lands to have been extensively cultivated with all those exterior circumstances which mark established proprietorship and improvement, as small farms, inclosed fields, regular divisions into meadow, arable, pasture, and wood; fixed boundaries, planted hedges, artificial dikes and ditches; selected spots for vineyards, gardens, and orchards; conducting roads and paths; scattered villages, and larger towns, with appropriated names for every spot and object that marked the limits of such property, or the course of such way. All these appear in the earliest Saxon charters.[k]

Agriculture of the Anglo-Saxons. This is detailed under the word ALMANACK in the preceding Chapter, p.

[h] Enc. [i] Plin. xviii. 26. Propert. L. iv. El. 4.

[k] Sammes's Britannia, 108. XV. Script. 188. Strutt's Horda, i. 7. Xiphilin. in Hist. Aug. iii. 421. Whitaker's Manchest. b. i. c. 7. § 3. Girald.

257. The Domesday Survey indicates, that the Church Lands were far better cultivated than the others. They have much less wood upon them, and less common of pasture, and what they had appears often in smaller and more irregular pieces, whilst their meadow was abundant and in more numerous distributions. Common lands are known to have been those which were not given to the Veterans, but held in common, and were afterwards used for pasturing the cattle of the Lord's tenants.[l]

Agriculture of the Normans and English. Strutt observes, that the Normans introduced the coulter, and that the harrows, rollers, &c. were as now. Except a few inferior tenants, the lords farmed their own manors, under reeves, chosen at the courts; but through the wars of King John money became so scarce, that the rents were commonly paid in kind; to get rid of which and decrease of income, the Barons created many freeholds and fee-farm rents. After the rebellion of Wat Tyler, and generally of the commons, 8 Richard II. they took other men's cattle to tack, and let out their land. In the next age, they commenced rack-renting, and the system which has since continued. It appears from all the *Extent* Rolls, that the pasture bore no proportion to the arable; and that from this cause, not from ignorance in the art of making hay, salted provisions were laid in in winter. About the reign of Henry III. a great rage for inclosures took place, and continued through the succeeding centuries. Pasture lands only being inclosed and arable open, the people apprehended famine, and from complaint rose into insurrection. In the 15th century, Peter Crescenzi, or De Crescentiis, had gone through the subject in detail. Between this period and 1546, the Greek and Latin authors, *De re rustica*, were translated, and other works given to the world. Flanders was the great school of husbandry to Europe. The retired officers, after the wars of Charles I. were great improvers; and from the old Romans, and Prussians of Frederick's campaigns, Captain Newte observes, that half-pay officers make the best farmers.[m]

ALCHEMY, ALCHEMISTRY. Not known, whatever Suidas, Kircher, Wotton, &c. may say, till the third or fourth century; Zozimus, who lived in the fifth, being the first writer who mentions the transmutation of metals; and Geber, an Arabian of the seventh century, the earliest author who speaks of the Universal Remedy.[n]

ALGEBRA, is said to be the invention of Diophantus, a Greek writer. So Du Cange, who also calls it an *Indian Game.* Vieta, a French mathematician, importantly improved it. Lucas Paciolus e Burgo S. Sepulchr. was the first European author who published an Algebraick work, Venet. 1494; and is supposed to be the first person who acquired a knowledge of Algebra from the writings of the Arabians. Descartes first applied it to Geometry, Euler to Trigonometry; Lucas de Burgo's work applies it to Arithmetick.[o]

ALKALI. *Mineral,* the Egyptian nitre of Pliny and Scriptural Borith, used for scouring cloth, and with oil, for ointments, but never for hard soap. The vegetable and volatile alkalies were also made in Egypt, and the art of making *potash* passed through the Arabians to the Spaniards.[p]

ALLOY IN COINS, traced up to Philip, father of Alexander.[q]

ALPHABET. Crabbe's Technological Dictionary has an excellent account of Alphabets; but the Antiquary has

Cambrens. c. xvi. p. 891. Plin. xviii. 18. Turner's Anglo-Saxons, iii. 597.

[l] Turner's Anglo-Saxons, iii. 607. Du Cange, *v.* Communia. Cowell, *v.* Common.

[m] Strutt's Horda, i. 77. Berkeley MSS. pp. 90, 92, 106, 107, 144. J. Rous, 121. Observ. sur l'Ital. iii. 284. Newte's Tour, 177, 225.

[n] Enc. Mr. Crosse, (Gent. Mag. Sept. 1837, p. 290.) the celebrated Electrician, is of opinion that *it is possible* to form artificially every kind of mineral found in the earth.

[o] Du Cange. Beckm. i. 2.

[p] Enc. *v.* Ammonia. Beckm. iii. 248.

[q] Enc.

little concern with them, except in decyphering inscriptions, or ascertaining the age of manuscripts. Dr. Morton's Tables are commonly resorted to. In these inquiries, however, not a step can be taken without plates, which are accordingly added to this work, so far as concerns languages usually coming under the notice of Archæology. According to Astle, the Phœnicians have the best claim to the invention of an alphabet; and from the Phœnician, he says, descended the Pelasgian, whence the Greek, Etruscan, Latin, &c. In the Cadmæan alphabets, only Υ Φ Χ Ψ and Ω are deficient, plainly because they are double letters; and were invented to prevent trouble and duplication. These, therefore, are the youngest letters; but they were certainly born before the time of Simonides, 500 years before Christ. Two omicrons supplied the Ω; Κ and Σ the Ζ; Κ the Χ; and no Ψ. Where, therefore, inscriptions are found in which the letters mentioned are deficient, or their places supplied by the substitutes named, such inscription is antecedent to the æra of Simonides. The Greek capitals in their present form appear complete in the year 242 before Christ.

The ancient Etruscan has no C D G H Q U V X Y Z, but all the alphabet, as now, appears in the year 714 before Christ, according to Crabbe's Tables. An inscription, therefore, with the above letters, cannot be of the earliest Etruscan. Augustus first took Z before S S, and Y before I was, according to Priscian, added to the five Latin vowels, for the notation of Greek proper names, and is probably not much older than the time of Augustus. W (uu) was a letter unknown, as to form and place, to the ancient Hebrews, Greeks, Romans, and Goths. It was peculiar to the Northern nations,—properly to those of Teutonick and Sclavonick origin.

Mr. Davies, in his Celtic Researches, derives the form of the letters from the Bardick or stick alphabet. But the conformity of the letters of this alphabet to those of the ancient Greeks published by Dodwell,[r] explains Cærar's account of the Druidical use of Greek characters. The letters are said to have had primarily magical or prophetick meanings, and Ezekiel (ch. xxxvii. v. 16—20) is directed to write certain prophecies upon certain sticks, and join them one to another into one stick. Mr. Astle denies the existence of an alphabet among the Irish Druids, as Borlase and Gen. de Valencey pretend, and also the invention of the Gothick letters by Ulphilas. He contends, that the Britons had no use of letters before their intercourse with the Romans; and that the Saxons, who, on their arrival, were totally unacquainted with letters, adopted those which they found here. Alfred, says Dr. Hickes, brought the Roman or Gallo-Italick letters into use; Runes having been before used. All statements are however to be distrusted.[s] See Stick Alphabet, Writing, &c.

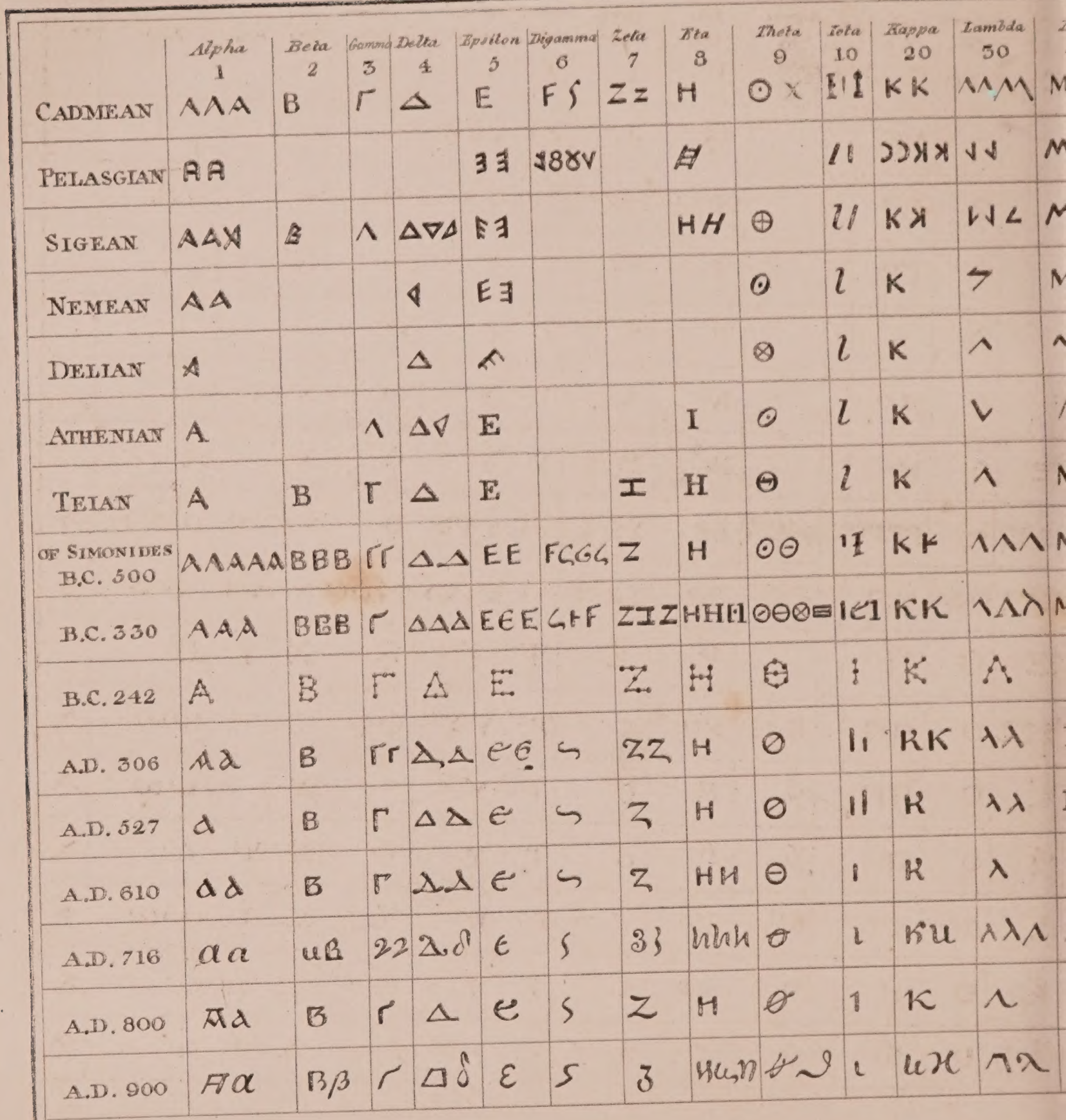
The following account of Greek and Latin Alphabets is chiefly extracted from Dr. Fry's valuable "Pantographia." Dr. Fry gives several other specimens of Greek Alphabets, *viz.* the *Æolian*, *Attick*, and *Dorick*, which though necessarily included in a work like the "Pantographia," are apparently Gothick corruptions, and by no means of the æras ascribed to them by Theseus Ambrosius, Le Clabart, and Duret.—The pretended *Virgilian Greek* is mediæval, Virgil being a magician of that æra, not the Poet, though confounded with him.—See British Monachism.

GREEK ALPHABETS.

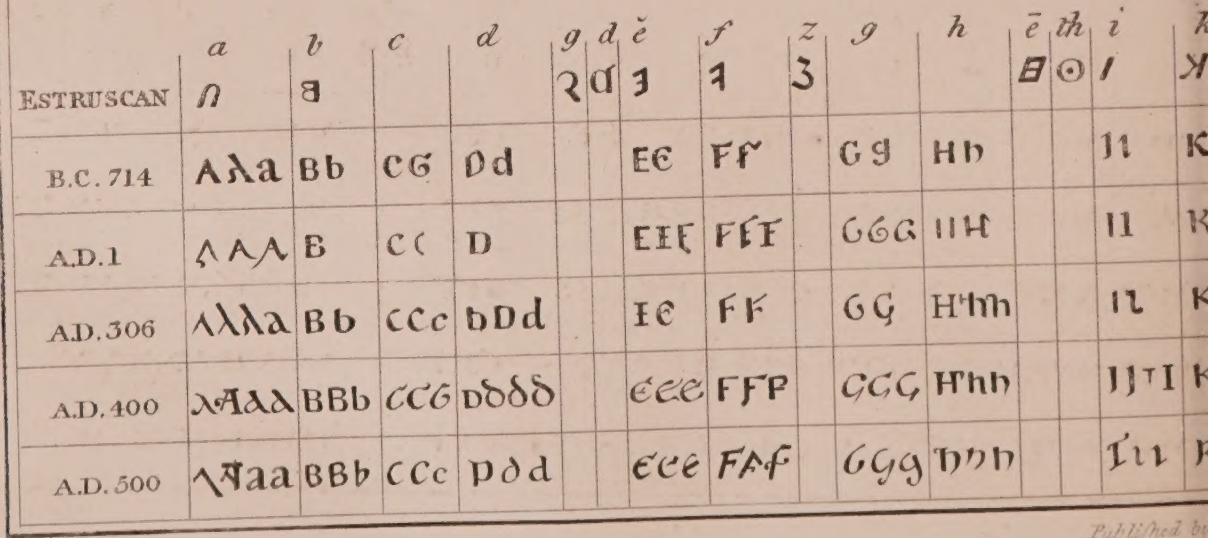
The most generally-received opinion is, that Cadmus, the Phœnician, introduced the first Greek Alphabet into Bœotia, where he settled B. C. 1500; and this is supported by the authority of Herodotus, Diogenes Laertius, Pliny, Plutarch, and others. Greece and Etruria appear to have

[r] Greece, ii. 502. [s] Astle, 61—78, full of mistakes. See that excellent work the Pantographia, Nos. 13, 14, 15, p. 120; n. 20, p. 124; n. 21, p. 126. Lowthorp's Abridgm. Philos. Transact. iii. 11. 422. Crabbe's Tables.

GREEK A

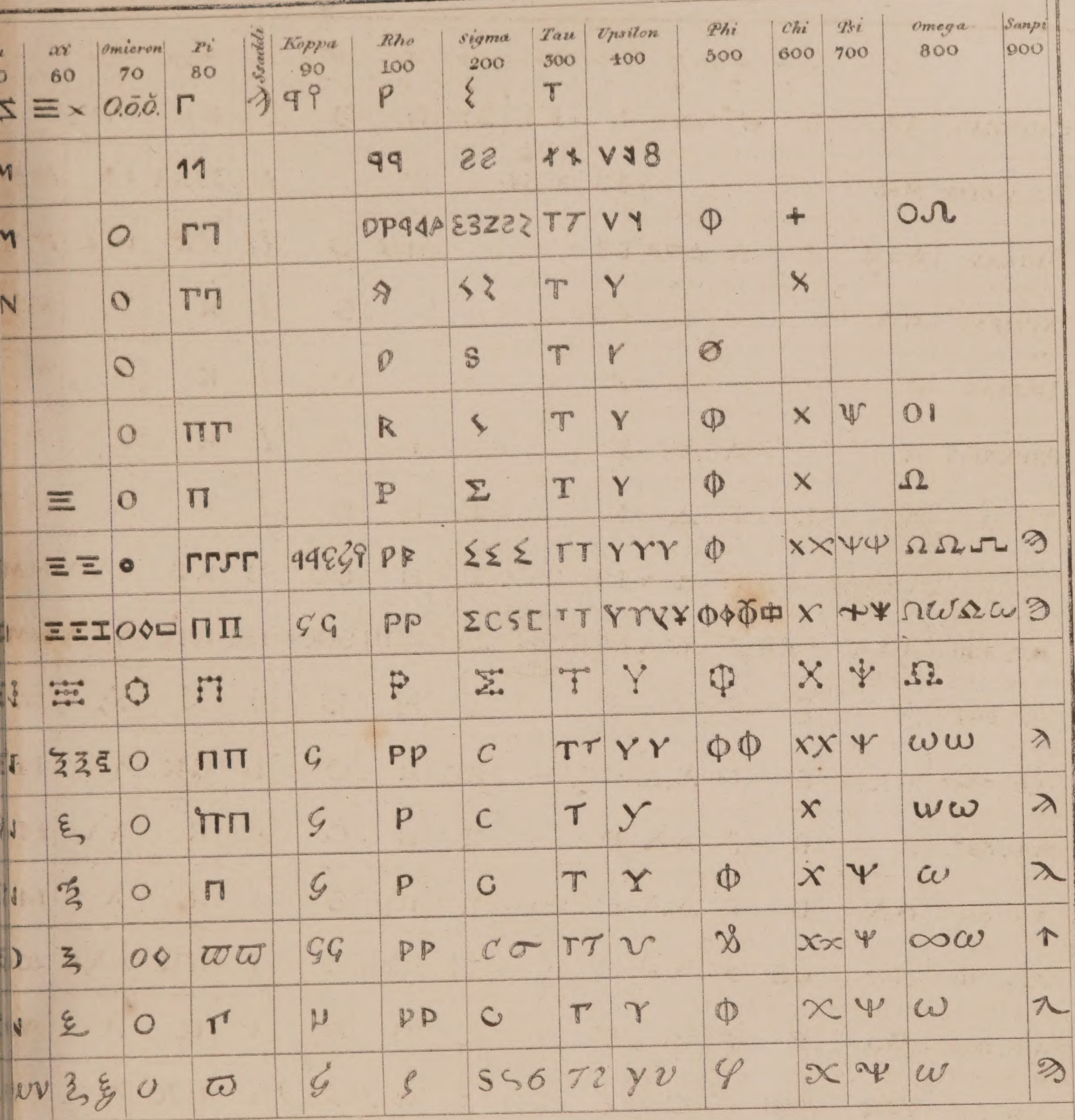


LATIN

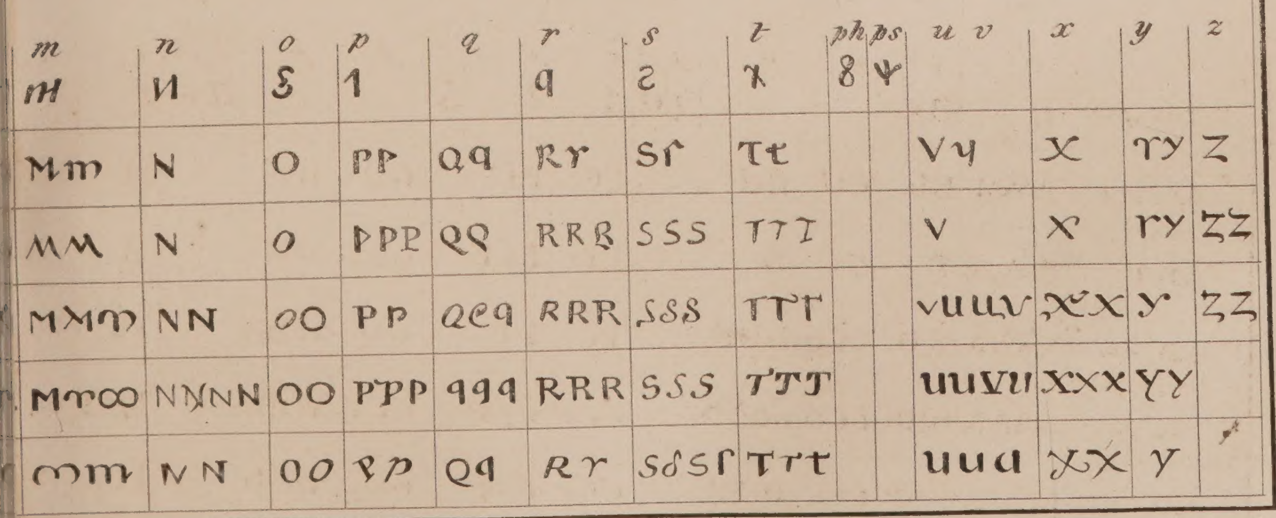


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been the first parts of Europe in which alphabets were used.

Cadmæan. The alphabet of Cadmus, or the Ionic, B. C. 1500; formed from the Phœnician reversed; taken from the coins of Sicily, Bœotia, Attica, &c.—Dr. Barnard's Tables. Spanheim, p. 82.

Pelasgian. This alphabet, so named because derived from the Phœnicians, whom they called πελασγοὶ, contained, according to Dr. Swinton, *thirteen* letters, but Father Gori makes it consist of only *twelve*. The alphabet taken from the Eugubian Tables has *twenty* letters. Those here given, are Dr. Swinton's and Father Gori's, the last of which is supposed by Astle to be the most correct. Astle thinks the additional letters were derived from the radicals in the following manner, *viz.*—

Κ diminished, produced the Roman C and Greek Γ.

Π augmented or condensed, became B, and aspirated Φ.

Σ becomes Z in most languages.

Τ naturally produces Δ and Θ.

F or Υ produced O and Ω, and perhaps ου.

Ξ is ΚΣ, and Ψ is ΠΣ.

The X was doubtless the guttural sound of Gh or Ch.—Astle on the Pelasgian Character, pp. 5, 13. Encyc. Franc. pl. viii.

Sigean. This alphabet (the deficient letters being supplied on the authority of Chishull, p. 3,) is taken from the Sigean inscription; so called from the promontory and town of Sigeum, near Troy, where it was found before the year 500 B. C.

Nemean. About 430 B. C. taken from ancient Marbles.—Massey, p. 79.

Delian. About 430 B. C. This alphabet, and the preceding, furnish us with the origin of the Roman S.

Athenian. About 430 B. C.—Massey, p. 79. Duret, p. 607. Le Clabart, p. 603.

Teian. About 430 B. C. taken from marbles.—Massey, p. 79.

Of Simonides. This is the completed Greek alphabet of Simonides, as used on coins and inscriptions in Attica, about 500 B. C.—Dr. Barnard's Tables. Spanh. Disser. p. 82.

B. C. 330. In use at the time of Alexander the Great.—Dr. Barnard and Moreton's Tables. Spanh. Dissert. p. 82.

B. C. 242. This alphabet is taken from the coins of the Antiochi, kings of Syria, and also the Arsacidæ and other Eastern monarchs, as well as some States of Greece. The French virtuosi call them *Medailles perlées.*—Montf. Pal. Gr. p. 143.

A. D. 306, in the time of Constantine the Great.—Drs. Barnard and Morton's Tables. Spanh. Dissert. p. 82. Massey, p. 99.

A. D. 527, in the time of Justinian the Great.—Drs. Barnard and Morton's Tables. Massey, p. 99.

A. D. 610, of Heraclius.—Id.

A. D. 716, of Leo Isaurus.—Id.

A. D. 800. Specimens of the capitals of the time of Charlemagne; and of the earliest small Greek letters. It is observable in the last, that the *sigma* obtains the sixth place, according to ancient alphabets; that the *iota* has the form of the inverted *eta;* and the *upsolon* follows the *omicron* as well as the *tau.* It is found in the Murbac MS.—Drs. Barnard and Morton's Tables. Montf. Pal. Gr. p. 222.

A. D. 900, of Basil and Constantine.—Drs. Barnard and Morton's Tables. Massey, p. 99. The small letters are taken from a copy of Chrysostom's Homilies on the Psalms, from the French King's Library.—Montf. Pal. Græc. p. 274.

LATIN ALPHABETS.

The Latin Alphabet obtained its name from that part of Italy formerly called Latium, whence the Romans were ambitious of deducing their descent. Pliny, vii. c. 58, says, "The original Greek Alphabet was nearly the same as the present Latin, as appears by the Delphic insçription." Tacitus, b. xi. of his Annals, says, "the form of the Latin letters is the same as that of the most ancient Greek."

Etruscan. There is no doubt but the Etruscan and Pelasgick alphabets (which see) are to be traced to the same origin. This specimen is copied from the Encyc. Franc. pl. viii.—Duret, p. 757.

B. C. 714. The Alphabets here given appear to be the most ancient Latin, and are called *Ionic*, and *Ionico-Attic*, derived from the Greeks of those names, in use about 600 and 700 B. C. and said to be the foundation of the present Roman Alphabet.—Drs. Barnard and Morton's Tables. Spanh. p. 114. Fourn. ii. 268.

A. D. 1. This is the early Christian Latin.—Drs. Barnard and Morton's Tables. Spanheim, p. 114.

A. D. 306. This character appears to have been generally used about this period.—Id.

A. D. 400. This character exhibits a gradual improvement.—Id.

A. D. 500. This alphabet was in use about A. D. 500.—Id.

NORTHERN ALPHABETS.

By the obliging permission of Dr. Fry, a Series of Northern and French Alphabets is here given, from his "Pantographia." The Alphabets are supported on the authorities of General Vallancey and others, in justice to whom I have annexed their explanations.

Gothick 1. Ulphilas, Bishop of the Goths, who lived in Mœsia about A. D. 370, is said (but Qu?) to have been the first who invented the letters of his nation, and to have translated the Holy Scriptures out of the Greek into his own language. Astle says, that these letters are only corrupted Greek. Others assert, that the Goths always had the use of letters; and Le Grand affirms, that before, or very soon after, the Flood, there were found engraved in letters on large stones, the memorable acts of great men.—This is given as the earliest Gothick, and seems to have great affinity to the Runick.—Duret, 862. Olaus Mag. 14. Fourn. ii. 271. Le Clabart, 379.

Gothick 2. This character, which is formed of the Greek and Latin, is attributed to Ulphilas, about A.D. 388. —Spanh. Dissert. 114. Dr. Morton's Tables. Massey, 103.

Mœso-Gothick. This letter is also attributed to Ulphilas, and was used in the translation of the Holy Scriptures.—Encyc. Franc. pl. ix. Fourn. ii. 271.

Teutonick 1. This alphabet was taken from an ancient MS. in the cathedral of Wurtzberg in Franconia. —Fourn. ii. 272.

Teutonick 2. This alphabet is taken from Encyc. Britan. pl. ix.

Saxon. This, which is the most ancient Saxon character, is taken from Dr. Morton's Table, and is of the date A. D. 450, or thereabouts.

Monks 1. This very ancient alphabet, cut upon sticks, is called *Coelbren y Mynaic*, or Alphabet of the Monks, and was communicated to Dr. Fry by W. Owen, F.S.A.

Monks 2. This alphabet was copied from the Gentleman's Magazine for 1753, p. 170. The alphabet is called *Novissimæ Monachales.*

Runick. Derived from the Mœso-Gothick; and used by several nations of the North. This is copied from "Liber Loci Benedicti de Whalley," a curious volume, from which Dr. Whitaker extracted many entertaining articles in his History of Whalley. The date of the "Liber Loci" is from 1296 to about 1346. See Runes, Chap. X.

Welsh.—Stick Alphabet. See p. 406. The alphabet of these primitive letters contains 16 radical characters and powers, which have 24 secondary ones, modifications, or inflexions, making 40 in all; it went under the name of *Coelbren y Beirdd*, the billet of signs of the Bards, or the Bardic Alphabet. The ancient Britons cut the letters with a knife upon sticks, most commonly squared; but sometimes formed into three sides; consequently, a single stick contained either four or three lines. (See Ezekiel, xxxvii. 16.) The squares were used for general subjects, and for stanzas of four lines in poetry; the trilateral ones were adapted to tri-



J. Netherclift Lithog:

ades, and for a peculiar kind of ancient metre, called *Triban*, and *Englyn-Milwyr*, or triplet, and the warriors' verse. Several sticks with writing upon them were put together, forming a kind of frame, as represented in the annexed Plate, which was called *Peithynen* or *Elucidator*; and so constructed, that each stick might be turned for the facility of reading, the end of each running out alternately on both sides of the frame. Dr. Fry was indebted for this alphabet to W. Owen, F.S.A. The following is a literal reading of this curious specimen in the modern orthography, with a correct translation.

Aryv y doeth yw pwyll:
Bid ezain alltud:
Cyvnewid â helion:
Diengid rhywan eid rhygadarn:
Enwawg meiçiad o'i voç:
Goiaen awel yn nghyving:
Hir oreistez i ogan:
Llawer câr byw i Indeg.

TRANSLATION.

The weapon of the wise is reason.
Let the exile be moving.
Commerce with generous ones.
Let the very feeble run away; let the very powerful proceed.
The swineherd is proud of his swine.
A gale is almost ice in a narrow place.
Long penance to slander.
The frail Indeg has many living relations.

Irish 1. General Vallancey is decidedly of opinion that it is, through the Pœni or Carthaginians, derived from the Phœnician; and it may therefore be deemed a Punico-Celtic compound. This is the most ancient Irish alphabet; said to be named *Bobeloth*, from certain masters who assisted in forming the Japhetian language, but obviously denominated from Bobel, Loth, its first two letters.—Ledwich's Antiquities, 98.

Irish 2 and 3. These two alphabets, called Irish Ogums, the first named *Croabh*, and the other *O'Sullivan's*, being derivatives from Roman notes, were first stenographick, then steganographick, then magical, and lastly alphabetick.—Ledwich, 90, &c.—(See Ogham, Chap. X.

Irish 4. This alphabet, which is an imperfect one, is called *Marcomannic Runes;* the latter word having the same origin as *Ogum*. Wormius says, it agreed with the Runick both in shape and names.—Ledwich, 97.

Irish 5. This character bears strong marks of a barbarous age; it is called *Bethluisnion na Ogma*, or the alphabet of magical or mysterious letters, the first three of which are Beth, Luis, Nion, whence it is named.—Ledwich, 99.

FRENCH ALPHABETS.

Franks. The Franks settled in the South countries of Germany, under Marcomin their leader, where the Saxons afforded them an asylum near the mouths of the Rhine. Hunibauld informs us, that Vuastbal wrote in this character an account of their conquests, and every thing remarkable during 758 years.—The language of this people, called Lingua Franca, is a kind of jargon spoken on the Mediterranean, particularly on the coasts of the Levant, composed of Italian, Spanish, French, vulgar Greek, and other tongues.—Duret, 865. Massey, 103.

Franco-Gallick. Used under the first race of the Kings of France in their public acts. It was so named, because the French mixed their letters with those of the Gauls, whom they had conquered.—Fourn. ii. 270.

French. Used in France in the fifth century.—Fourn. ii. 268.

Charlemagne. He encouraged the formation of good letters in his dominions; those in use having degenerated into bad imitations of the Lombard, Saxon, and Franco-Gallick. This alphabet appeared early in the ninth century.—Fourn. ii. 272.

Lombardick. Said to be a Latin alphabet, used by the Lombards.—Fourn. ii. 270. Le Clabart, 524.

Alum. The Greek and Roman *alumen* was not our *alum*, but vitriol. The term alum was first used in the eleventh and twelfth centuries; and our present mineral brought from the Levant by Italians, who had rented Turkish alum works, with other dyeing materials. There were several works in Italy in the fifteenth century.

About the reign of Elizabeth (Anderson says in 1608) Sir Thomas Chaloner introduced the art at Gisborough in Yorkshire.[s]

AMBERGRISE. Perhaps used, but nothing appears in the Classicks.[t] Nares says, it was literally grey amber, from its colour and perfume: and much used in wines, sauce, and perfumes.

AMIANTUS. An argillaceous stone, which resisted fire (like to, but not, the *Asbestos*), whose fibres were wrought into a cloth, for enclosing the ashes of the dead.[u]

ANAGRAM. Lycophron excelled in this frivolous art. The Greeks made him the inventor. The Jews assigned it to the *Cabala*. The Greeks used it after Lycophron; and upon the revival of learning in France, under Francis I. the fashion travelled from thence to England and Italy, and was long in vogue.[x]

ANGELOT. A small cheese, commonly made in France.[y]

ANTIMONY. The Encyclopedists say, that the women used it to blacken the eyebrows and eyelids; that Dioscorides mentions it, and that the ancient physicians often used it. Du Cange and Beckman say, that it was not known to the Classical Ancients.[z]

ANULARIUS. A *ring* maker, in the Encyclopedia, from an inscription in Muratori only. This is a peremptory assertion. *Anulare*, in Du Cange, is a white colour made of chalk and glass, by which the pictures of women were illuminated; and a *paint*, or rather *enamel*, is just as probable as a *ring* maker.[a]

APOTHECARY. See CHEMISTS and DRUGGISTS, p. 425.

AQUA VITÆ, AQUA COMPOSITA. See BRANDY, p. 417.

ARABIC NUMERALS. Montfaucon finds them in an Egyptian Calendar, which he has published. Astle, with others, says, that they were borrowed from the Indians by the Arabians; and Du Cange, and Mabillon, place their introduction in the fourteenth century; the Encyclopedists in that preceding. Their appearance in charters before that period would invalidate their authenticity; as *though very rarely* occurring in the fourteenth and fifteenth centuries, they became general in those and some other things only in the sixteenth. Ward, Wallis, and the Colchester date have been confuted. The forms of the ciphers were not permanently fixed till after 1531. Peter the Great introduced them into Russia in the beginning of the eighteenth century.[b]

ARITHMETICK. This useful art is, according to Diogenes Laertius, to be ascribed to the Egyptians; others say to the Phœnicians, Minerva, &c.; but numbers appear to have preceded letters. Two kinds seem to have existed from the first,—the *Decimal*, or the numbers counted up to ten, originating in the finger counting, mentioned by Pliny, Quintilian, &c. and common with the Anglo-Saxons,—and the *Duodecimal*, or up to twelve, usual with the Northern nations, and whence our little hundred, great hundred, dozens, grosses, &c.

The Greek Astronomers perfected the Phœnician Arithmetick, and transmitted it to the Romans, who invented instead a new one; but both their systems went no further than combining the different divisions of numbers. Nicomachus and Boetius give an account of Greek Arithmetick, but very vague and general. The Romans, besides finger-reckoning, and counters mentioned in the preceding Chapter, kept accounts also by three methods, founded upon ideal and imaginary money, which methods were called the *ærariarius*, *sestertiarius*, and *denariarius*. The operation in each was formed by a particular *abacus* or *table*, given in the Encyclopedia at large, but so confused and intricate,

[s] Beckm. § Alum. [t] Enc. [u] Id.
[x] Enc. Camden's Remaines, 168 seq.
[y] Nares. [z] Du Cange, in voce. Beckm. iii. 182. [a] Du Cange, *v.* Anulare.

[b] Astle, 188, 190. Du Cange, *v.* Numericæ, Notæ. Archæologia, i—xiii. 107, 167. Morant's Colchester, 192, 193.

as to be utterly unintelligible. Aldhelm, Bishop of Sherborne, who lived in the seventh century, wrote a tract *de Arithmeticâ*; but Malmesbury says that John XV. in the end of the tenth or beginning of the eleventh century, learned the *abacus* from the Saracens in Spain, the rules of which [because perhaps similar to the Roman above-mentioned] were scarcely understood by the most laborious Abacists. In the terms one and twenty, two and twenty, and so on, we retain the Arabian expressions, which refer to the *Abacus*, or counting board, by reference to the positions of units, tens, and scores.[c] Hugh, the Lincoln Saint, lectured upon Arithmetick as a science, at Oxford. The want of the Arabick numerals rendered summing a dreadful process, and the method by counters an indispensable substitute. Even within these eighty years, scholars when they came to the University, were obliged to learn the first four rules from masters of day-schools. Caxton had printed a tract on the subject; and in 1549, Robert Record published his "*Ground of Artes*," the edition of which by Mellis, in 1632, I have. It has *dot* and *bring* one; two figures between each two dots, called *ternaries*, have disappeared. *Rest behinde* is the old word for remainder in subtraction; *charge* and *discharge*, for the greater and smaller sums. Multiplication of the smaller numbers was taught by a St. Andrew's cross; the table not being learned till great quantities were to be multiplied. In Division, the divisor was placed under the dividend, and in the sum numbers were cancelled by a line drawn through them. Reduction was deemed "no kinde severall of arithmetic," and not taught as a rule. Progression was a grand rule before the Rule of Three. The figures in the last rule were placed with a Z thus,

7z 400
12

and the same was done in Fractions and Fellowship. In short, in every rule, the modes of placing the sums, and working them, were quite different from the modern. The extraction of the Cubick Root was the last rule taught.[c]

ARSENIC. What we call the two *Orpiments*.[d]

ARTEREOTOMY. The opening of arteries, under urgent cases, in Greek and Arabian medicine.[e]

ARTIFICERS. At Rome, they were formed into companies, and occupied certain streets, to which they gave their name, a custom that among us began to fail in the reign of Richard II. In leaving off trade, it was common for them to offer their tools to some divinity. The Anglo-Saxons imported them, and many lived in the retinues of their bishops. Gervase of Canterbury mentions both French and English skilled in stone and wood-work. Our Kings used to impress them when wanted.[f]

ASCAULES. A maker of leather bottles.[g]

ASPHALTUS. Used in Egypt for embalming, and in mummies.[h]

ASTROLOGY. The Egyptians were its inventors. The Romans took horoscopes at the birth of children, consulted *Ephemerides*, and resorted to some *cunning man* upon robberies and other incidents. But though the Britons had their Druidical incantations, and the Anglo-Saxon and Northern nations their *Runes*, we derived our system from the Arabians in Spain. With us, nothing momentous was done without it. Calendars even name fit days for "combing the hair," and "courting or marrying widows."[i]

[c] The Russians still use the ancient *Abacus* in their arithmetical calculations. Alexander's Travels, p. 177.

[c] Diog. Laert. Proem. 8. Astle's Writing, 182. Coll. Reb. Hybern. n. 9, p. 570. North. Antiq. i. 357. Lel. Scriptor. 100. Malmesb. de Gest. Reg. L. ii. Lowthorp's Abridgm. Philos. Transact. iii. 381. X. Scriptor. col. 2433. Archæologia, xiii. 164. [d] Enc. [e] Id.

[f] Parkin's Norwich, 238. Nodot. in Petron. i. 240. Jackson's Journey from India, 161. XV. Scriptor. 58, 235, 257. Dec. Scriptor. 1290.

[g] Enc. [h] Id. [i] Diog. Laert. 8. Juv. S. vi. Pers. S. vi. Hist. Aug. ii. 126, 163, 171, 189, 196, &c. Malmesb. de Gest. Reg. L. ii. c. 10. Hopton's Concordancie of Yeares, b. l. 75, 77.

Astronomy. Thales was the first who predicted eclipses; and Hipparchus catalogued the fixed stars. He was barely transcribed by Ptolemy, and till Copernicus arose, this was the only system taught. See the Philosophical Encyclopedias.

Auction, Auctioneer. 1. In the Roman sales, a spear was fixed in the Forum, by which stood a Cryer, who proclaimed the articles. A catalogue was made in tables, called *Auctionariæ.* The seller was called *Auctor*, and the bidders *Sectores.* They signified their bidding by lifting up their fingers, and the highest bidder succeeded. The Magistrate's permission was necessary for a sale. About the Forum were a number of silversmiths', or rather bankers' shops, where things sold by auction were registered and sealed. At their shops, the auctions were in general made, in order that these *Argentarii* might note on the tables the names of the buyers; and the goods were delivered under the Magistrate's authority. *Buying in*, or redemption, was made by giving security through a friend, which was termed *Dejicere libellos.* Petronius gives a hand-bill of an auction, literally thus: "*Julius Proculus will make an auction of his superfluous goods to pay his debts.*" Estates, pictures, &c. were sold by the Romans in this way, as now, and sales sometimes lasted two months.[k]

In the Middle Age the goods were cried and sold to the highest bidder, and the sound of a trumpet added, with a very loud noise. The use of the spear was retained, the auctions being called *Subhastationes;* and the *Subhastator*, or auctioneer, was sworn to sell the goods faithfully. In Nares, we have, sold at a spike or spear, *i. e.* by public auction or outcry; and auctions, called port-sales, because originally, perhaps, sales made in ports. The cryer stood under the spear, as in the Roman æra, and was in the thirteenth century called *cursor.* In London, sales by auction were held at Mercer's Hall, and other publick places. 2. The barbarous Latin *Auctionarius* signified a tradesman who augmented his property,—properly speaking, one who bought old, worn, and damaged goods, to sell them dearer afterwards,—a regrator.[l]

Aurum Fulminans, probably invented by a German monk, about 1413, decisively mentioned by Basil Valentine.[m]

Automata. The most ancient are the tripods of Vulcan, probably moving on castors only. Aristotle mentions a wooden Venus moved by quicksilver; but automata made of wheels, weights, and springs, were unknown to the ancients. Automata were very common in the fourteenth century. After clocks were brought to perfection,[n] figures were attached for various exhibitions at the time of striking. This suggested the idea of separating them; and in the middle of the 16th century such figures were constructed.[o]

Baize. The *pannus villosus*, or *Baiza argentea* of Du Cange, introduced here by the Dutch emigrants in 1570.[p]

Bakers. There is a cut of a Baker's shop with a mill in the centre, a symbolical painting on a pier, and water vessels in the Pompeii. (ii. 136—141.) The instruments of their trade were a sort of Dutch oven,[q] open in the fore part, into which the dough was put, and baked by embers heaped up on the outside; an oven, with a sink annexed;[r] a wooden staff, for stirring up the embers;[s] a mill with brooms,

k Sigon. de Judic. L. 2. c. 24. Rom. Hist. Antholog. 225. Juven. L. 3. S. 7. Freigius in Ciceron. Orat. i. 17, 319, 729. Petron. i. 88, ed. Nodot. Suet. Cæs. c. 50. Capitolin. in Antonino. The Encyclopedia has not a word on the subject.

l Du Cange, voc. cit. Hawkins's Mus. v. 172. Nares, *v.* Portsale, Spear.

m Beckm. Inv. iii. 3, 4.

n *Long before:* Knights on horseback are annexed to Lightfoot's clock at Wells, of the date of the 15th century.

o Beckm. iii. 321, seq.

p Du Cange. Morant's Colchester, 75.

q κριβανος, clibanus.

r ιπνος.

s σκαλευθρον, σπαλεθρον.

or a mill-cleaner.[t] The mill was turned either by an ass or slaves, around whose necks was placed the *πανσικαπη*, an instrument made in the fashion of a wheel, so that they could not raise their hands to their mouths and devour the meal; tables;[u] kneading-troughs;[x] *οβελοι*, perhaps rolling-pins; barley-roasters;[y] oblong vessels;[z] pestles and mortars, with dishes under them;[a] sieves, coarser and finer, with covers;[b] measures of various sizes; and moulds for shaping the bread.[c] These moulds, under the name of pastry-moulds, have been found at Pompeii. There were various sorts of bread; and the name of the grain used, together with that of the baker, was stamped upon the loaves. Some of these, in paintings, appear to have been divided into oval portions; others found at Herculaneum are marked with a cross, or *radii*, to facilitate division; and Pollux remarks, that pieces of bread were called by the Greeks *θρυμματα*, in Latin *crustæ*, whence our *crusts*. The bakehouse was used as a house of correction for offending slaves: and Pollux mentions[d] the *ζητρειον*, a place for punishing such persons, as part of a mill-house. Over the oven at Pompeii is carved a *phallus* (deemed a sort of universal prophylactic): and Beroaldus, in his notes on Columella,[e] says, that the *rutabulum* was a baker's instrument, quod invenitur positum et *pro virili membro*. It is defined to have been an instrument for stirring coals, by Valpy. See Pistrinum, or Bakehouse, p. 80.

Bankers. The Encyclopedists say, that the *Trapezitæ* of the Greeks, and *Argentarii* or *Nummularii* of the Romans, were persons who lent money upon usury, kept the accounts of other usurers, and exchanged *worn* for *new money*, for a profit, but did not deal in *cheques*, *drafts*, &c. Beckman, however, says, that they *did* pay money by a bill, which process was termed *perscribere* and *rescribere*, and the assignment or draft *attributio*, and dealt besides in exchanges and discounts. Philip the Fair, in 1304, ordered a bank to be held upon the great bridge of Paris; and they had booths and tables before church-doors, &c. called "*Mensæ Cambiatorum*," (our Scriptural "tables of the Money-changers"), stands at fairs for changing money, &c. They were obliged to give security in property, and were formed into Gilds. We had a set of them called *Caursini*, from the family *Caursina* at Florence; it being agreed, that however divided, they should take the name of that family, *penes quam summa mercaturæ erat*. All the Italian merchants who practised usury were called *Lombards*; hence our Lombard Street. The draft of one Banker upon another, and the check, occur in Rymer. The deposit of money to be let out at interest is a practice of the Roman *Argentarii*, who exercised their trade in the *Forum*, under the inspection of the town Magistrate; and when they ceased to show themselves, their bankruptcy was declared by these words, *foro cessit*.[f]

Banquet, was often synonimous with the dessert, and given in a separate room, to which the company moved; sometimes into an arbour.[g]

Barbaricarius Ministrator (*Muratori*.) The embroiderer of helmets and arms with gold and silver lace, or the workman in those materials, who formed designs of men and animals.[h]

Barber, Barber-surgeon. Barbers are called by Pollux tonsors,[i] and shavers.[k] Their tools he makes razors,[l] very slender instruments,[m] some

[t] *μυλη, μυληκορον.*
[u] *τηλια.* [x] *μακτρα.* [y] *κοδομεια.*
[z] *σκαφη.* [a] *ολμος, ὑφολμιον.*
[b] *κοσκινον, κρησερα, κρησεριον, αλευροτησις.*
[c] *πλαθανον*, Poll. vii. 5. x. 25.
[d] vii. 4. [e] Auct. Re Rust. v. *Rutabulum.*

[f] Beckm. Inv. iii. 20. Juv. Sat. xi. Lubin. in Juv. 458. Freig. in Cicer. i. 723. Rym. viii. 98. Du Cange, *v.* Cambitus, Cambium Publicum, Cambiatoriæ Literæ, Campsor, Caurcini, Mensæ Cambiatorum, Numularii, &c. [g] Nares.
[h] Enc. [i] *κουρεες.* [k] *κορσωτηρες.*
[l] *ξυρα.* [m] *ονυστηρια λεπτα.*

even of gold,[n] and kept in a case; sheers,[o] like those used for depilating sheep, single and double, but also applied to the beard, when it was not shorn to the skin; combs,[p] the block,[q] and dyes (yellow or black), for colouring the hair. Indeed it was a trade of more than modern extent and consequence, but I am not provided with authorities for wig-*making*, though the article was worn. Barbers and barber-surgeons do not seem to have been united trades in Greece. Ticinius Mena introduced them into Rome from Sicily, A. U. C. 454. They not only dressed the hair and beard, but cut nails. The bason is mentioned by Ezekiel. It is the *Cantharus* of the Middle Age, of bright copper. Juvenal speaks of the snapping of the scissars, transferred in the Middle Ages to the snapping of the fingers. Barbers in the Middle Age were famous for a particular manner of snapping the fingers. Of the barber's art, as it was practised in his day, a curious sample is given by Lily. The barber says,

"Thou knowest I have taught thee the knacking of the hands, the tickling on a man's haires like the tuning of a citterne.—D. True. M. Besides, I instructed thee in the phrases of our eloquent occupation, as, how sir, will be trimmed? will you have your beard like a spade or a bodkin? a penthouse to your upper lip, or a ally on your chin? a low curle on your head like a bull, or dangling locke like a spaniell? your mustachoes sharpe at the end, like shoemaker's aules, or hanging down to your mouth like goates flakes? your love-locks wreathed with a silken twist, or shaggie to fall on your shoulders."[r] Plutarch mentions the cloth, the *tonsorium* of Du Cange, the mirror, now a looking-glass, the chair, and their loquacity. Our barbers were not only musicians, but kept some musical instrument for their customers to amuse themselves with while waiting, which practice newspapers have superseded. The privilege of making and selling *aqua vitæ* remained after their eternal separation from surgery, in some places, about the beginning of the last century. In Brand's Newcastle, we find it ordered, December 11, 1711, that perriwig-making be considered part and branch of the Company of Barber-*Chirurgeons*. A staff, bound by a ribbon, was held by persons being bled, and the pole was intended to denote the practice of phlebotomy.[s]

[n] ii. 3. x. 30. [o] ξυροθηκη.
[p] μαχαιριδες. [q] κτενες.
[r] Mydas, iii. 2. Nares, *v.* Barker.

Basket-makers, the οισυοπλοκοι and οισυοργοι of the Greeks (from οισυα, *salix*, whence our *osier*), and *viminarii* of the Romans.[t] Pollux does not mention the tools. From a passage in Martial, it appears that a manufacture of *bascaudæ* at Rome was derived from Britain; and an old scholiast of Juvenal[u] calls *bascauda* a basin for washing drinking vessels: but the word was formed from the Celtic and Welsh *basged*, and the only authors by whom it is mentioned, Martial and Juvenal, do not fix the sense of it, and it seemingly denoted, as now, a basket.

Bark, Jesuits'. Everybody knows that this discovery was made in South America, by a diseased person accidentally drinking water imbued with it. The true method of administering it was discovered by Sir Robert Tabor.[x] In the Mercurius Politicus of Feb. 3—10, 1659, is the following advertisement: "The Feaver Bark, commonly called the Jesuits' powder, which is so famous for the cure of all manner of agues, brought over by James Thompson, merchant of Antwerp, is to be had, &c."

Beadles. They were, in one sense of the term, the lesser Apparitors (from

[s] Archæol. Attic. 14. Plin. vii. 59. Mart. Apophor. 36. Valer. Maxim. L. 3. c. 11. Antiq. Repert. i. 50, 100. Lubin. in Juv. 62. Du Cange, voc. cit. Plut. de Garrulit. De Auditu. Strutt's Sports, &c. 215. Hawkins's Mus. i. 190. Campbell, Journ. from Edinb. ii. 243. Brand's Newcastle, ii. 355. Nares, *v.* Barber.
[t] Poll. vii. 34. x. 46. [u] xii. v. 46.
[x] Gough's Brit. Topogr. i. 218.

the Lictors or Ushers in the Roman Colonies) employed to serve summonses and execute the Judge's commands. They were Criers among the Anglo-Saxons, Tax-gatherers among the Normans. The Church-beadle was a kind of verger, called *Perticarius*, from the staff which he carried in preceding the Bishop, Priest, &c. His station was, in the thirteenth century, at the door of the church. The ancient dress was, as now, a blue gown.[y]

Beef-eaters. Corruption of *Buffetiers, i. e.* waiters.[z]

Beggars. The Roman beggar wore a mat, or rags, had a walking stick, and chiefly, like ballad-singers, haunted bridges,—a custom which prevailed among the Anglo-Saxons; for Aldhelm, Bishop of Sherborne, anxious to instruct his countrymen, then semi-barbarous, and inattentive to their religious duties, *took his station on the public bridge*, as if a singer by profession, and by mixing sacred with lighter topicks, won their attention and ameliorated their minds. There is a further coincidence: beggars used to sing the hymn *Salve Regina*, and others, at people's doors. Another favourite haunt among us was at the town's end. They used to feign diseases, and were sometimes put to the torture to discover the truth. The Egyptians, Greeks, and Romans, did not tolerate them. The latter, if they found them in crowds, sent them to work at the mines. There were none in Wales through hospitality.[a]

Bellman. This officer, to prevent fires and felonies, was not usual in some of our chief cities till the fifteenth century. A similar office was instituted at Rome by Augustus. Part of the modern Bellman's office was to bless the sleepers in bed. It was often done in verse. *Lanthorn* and *candle-light* was one of his London cries.[b]

Billon. A small mixture of precious with inferior metal. In Numismaticks, copper coins, with a little silver.[c]

Bills of Exchange. Some writers think, that they have found traces of them among the Romans; the chief of which is *Ayrer*, in *Heineccii Juris Elementa*, &c.[d] but the general opinion is, that they originated with the *lettres secrettes* of the Jews, who were expelled from France, which was in the fourteenth century copied by the Italian and Lombard Usurers in their transactions with the Guelfs and Ghibellines. Beckman has traced to the year 1394, acceptance within twenty-four hours after presentation, acceptance *written on the back of the Bill;* the short form still used, usance, first and second bills, and protest for non-acceptance. They are said to have been introduced into England in 1381. They are mentioned in Rymer. The origin by the *lettres secrettes* is disputed.[e]

Bills of Mortality. In the sixteenth century we have, "Given in reward to the Clerk of Coleman-street for often time bringing bills of the sickness in town, xiid." So that they served instead of newspapers.[f]

Biscuit. Sea-biscuit is the *nautikon arton* of Lucian, and the *panis nauticus* or *bucellatum* of the Romans. The *Copta Rhodia* of Martial was a kind so hard, that he recommends

[y] Du Cange, *v.* Batenarius, Bedellus. Lye. Douce on Shaksp. i. 477.

[z] Antiq. Repert. i. 51.

[a] Lubin. in Juven. 125, 126, 403. XV. Script. 380. Turner's Anglo-Sax. iii. 315. Gir. Cambrens. 888, ed. Frankf. Ballard's Ladies, p. 40. Shaksp. Henry IV. A. v. Sc. 7.

[b] Suet. Izacke's Exeter, 88. Nares in vocibus.

[c] Enc.

[d] The following article of the Encyclopedia is important on this head: "Nomen. Quoique ce mot *nomen* se trouve employé dans tous les bons auteurs pour toutes sortes d'engagemens par écrit, soit qu'ils portent intérêt ou non, la jurisprudence Romaine en faisoit une difference, et n'employoit proprement ce terme que pour signifier ce que nous appellons un *billet* ou une *promesse* de payer, qui n'est accompagnée ni d'intérêt ni d'usure." These bills were procured by persons called *Pararii* or *Proxenetæ*, and were publickly registered. *Ibid.*

[e] Beckm. iii. 462. Rymer, viii. 98. Monthly Magaz. Dec. 1808.

[f] Gage's Hengrave, 205.

it to be given to a slave to eat, instead of knocking out his teeth. The military bread destined for long journies was twice baked like biscuit; and in the times of Constantine and the Greek Emperors, biscuit was given to the soldiers instead of corn. Augustus ate biscuit by way of luncheon. In the Middle Age it was food for the army in Persia and the East. Some old statutes order no master of a vessel to make his own biscuit. Will. Brito mentions ships loaded and provisioned with it. Pliny and Paulus Venetus speak of biscuit made of dried fish, bruised into a flour.[g]

Bismuth. Not known to the Ancients; not even to Agricola.[h]

Bitters in Liquor; known to the Ancients; *Absinthiatum Vinum*.[i]

Bitumen, not always *Asphaltus*, as the Encyclopedists.[k]

Blacking. At first made with soot, but shone with a gloss. Shining shoes was at one time part of the precise dress of citizens, but probably fashionable before.[l]

Blacksmith. The Vulcanian art was so admired by the ancients, that Xanthus, the smith, caused it to be inscribed upon his statue, that he was σιδηροφυης, *ferrogenitus*, born of iron.[m] Their tools were bellows,[n] of three sorts, the *folles*, *sufflatorium*, and larger bellows;[o] crucibles;[p] tongs;[q] anvils;[r] hammers;[s] *sphyræ*, hammers sharp at one end;[t] chafing-dishes;[u] whetstones,[x] κροταφιδες, a word translated by *repulsoria*, a word in barbarous Latinity, signifying a protecting fortress;[y] forges, and over them a prophylactic against envy, a *phallus* hung round with bells.[z] Their works were, to confer a sharp steel edge upon tools, if στομοω, to *sharpen*, may be thus interpreted, according to one version of στομωμα;[a] to make the fellies and naves of wheels, pegs, keys, bars, bolts, chains, pestles, pivots used often instead of hinges for doors, door-rings or knockers, bars which fastened folding doors, &c. The file, ρινη, *lima*, occurs among the tools of carpenters. Pliny says,[b] that blacksmiths used *bitumen* for tinging iron, the heads of nails, and other purposes. One half-naked, as Virgil describes the Cyclops, occurs on the Hamilton Vases. Vulcan has always a cap; and a blacksmith at work, of the thirteenth century, has a leathern apron and bib, and the head covered. A smith formed part of the domestic establishment of the lord of a hundred. The shop was open on all sides, but roofed as now, with forges, hammers, bellows, &c. It was a famous resort for village news.[c]

Blue. The ancient blue colour in glass and enamel was produced by vitrification of iron. *Lazuzium* used for blue, occurs in the sixth century.[d]

Bolus. No such term is found in Galen or Hippocrates, but as *Bole Armeniac*, which occurs in the former.[e] It is the *Lippa* of Du Cange.

Bombasin. Anciently a different stuff from the modern, which was introduced in 1576 at Norwich by the emigrant Dutch.[f]

Bones, setting of. Among our ancestors, by splicing pieces of wood. Hippocrates and Galen both mention this application of *ferulæ* or *splints*, some time after the bone is set, from weakness. Sir R. C. Hoare says, "one of the arms of the skeleton (found in a barrow) had been fractured and set in such a manner as would not

[g] Pintian. in Plin. 486. Du Cange, *v.* Panis, Biscoretus, Maza. Mart. Apophor. lxviii. Enc. Hygin. Castr. Rom. 236. Rigalt. Gloss. 41. Vulcat. Gallicus in Avid. Cassius, &c. Suet. Aug. 77. Dec. Scriptor. 1245.

[h] Enc.

[i] Lamprid. in Heliogabalo, Pliny, &c.

[k] See Plin. xvi. 18.

[l] Nichols's Progr. ii. 31. Howell's Lett. 55. Nares, *v.* Shoes.

[m] Poll. vii. 24.

[n] φυσαι, φυσητης.

[o] ακροφυσιαι.

[p] χοαναι.

[q] πυραγραι.

[r] ακμονες.

[s] ραιστηρες.

[t] σφυραι, Hom. Aristot.

[u] εσχαριδες.

[x] θηγαναι.

[y] See Du Cange.

[z] βασκανια, Poll. vii. 24. 26. x. 31.

[a] Poll. vii. 24.

[b] xxxv. 15.

[c] Kirke's Hamilt. Vases, pl. 39. Du Cange, *v.* Angar. XV. Script. 398, &c. Strutt's Horda, pl. vii. f. 3. Dresses, pl. ii. Dec. Script. 767. Brit. Monachism.

[d] Beckm. Inv. ii. 350, 361.

[e] Enc.

[f] Du Cange, *v.* Bombasinus. Parkin's Norwich, 119.

convey to us in modern times any favourable opinion of the skill of the ancient Britons in surgery." [g]

BOOKSELLERS. The following account is taken from the Classical Antiquities, p. 334. Pollux mentions writers [h] and vendors of books,[i] and the glutination of them,[k] as they were rolls.[l] He makes booksellers' shops among the parts of sea-port towns; and Dionysius of Halicarnassus[m] mentions stands for the sale of them in such places. Martial,[n] describing a bookseller's shop opposite the Forum Julii, says, that all the pillars or posts were inscribed with the titles of the vendible books; and that the best books were kept in the upper *nidus* (pigeon hole), the inferior in those below. There, he says, you may buy Martial, polished with pumice-stone, and ornamented with purple, for five *denarii*.

BOOTS (torture of). The torture called the *Boots*, is said to have been brought from Russia to Scotland. The legs were confined to two wooden frames which were jammed close by wedges, and beaten by a mallet, till the legs were squeezed into pieces.[o]

BOTANICAL GARDEN. The first was that of Padua in 1583.[p]

BOURDONASSE. A kind, says Nares, of ornamented stuff.

BOUSTROPHEDON. A kind of Greek writing from right to left and left to right alternately, the first of which is most ancient. It occasioned great inconvenience by the obligation to alter the form of the letters.[q]

BOW-BEARER. Great men had such officers.[r]

BRANDING. A Roman punishment of slaves, abolished by Constantine. An Anglo-Saxon Bishop branded a courtezan in the forehead; a mediæval punishment, even on the cheek.[s]

BRANDY, the Dutch *Brandewin*, first occurring about 1671, though *Aqua Vitæ* continued long after. Pennant has mistaken it for *Aqua Vitæ*, an invention of Raymond Lully, who died in 1515. Nares says, that *Brandwine* was the old name for Eau de Vie, now shortened into Brandy. The English *Aqua Vitæ* was made and sold by barbers and barber-surgeons. It consisted of lees of strong wine distilled with powder of cloves, ginger, herbs, &c. or of strong ale or wine, or their lees, distilled likewise with liquorice and annise. The Irish was Usquebaugh made of *aqua composita*, *i. e.* wine of any kind, distilled with spices and sweet herbs, liquorice and annise.[t]

BRASS. From the *Batiace*, a Persian vase of the colour of gold, but of different smell, it has been presumed, that the Indians found by accident a copper mine, accompanied with calamine, or calx of zinc. The art of making brass cost the ancients much trouble and expence. Their Corinthian brass was, according to Pinkerton, the modern Prince's metal. Strabo says, that the Phenicians imported it here; and Whitaker, that the Britons had certainly brass founderies. It is certain, that besides other things found elsewhere, there was discovered in a barrow a vessel of brass, the inside of which was gilt, and the outside protected with wood and small strips of brass. It had also a long handle of brass, curved at the extremity. Not only articles of twisted brass are found in their barrows; but many of them were cast in moulds.[u] See CALAMINE, p. 422.

BRAWN. The notes on Lister's Art of Cookery say, that it is mentioned

[g] Gal. de Fractur. Cl. 7. Du Cange, *v.* Renodura, Stellæ. Anc. Wilts, i. 86.
[h] βιβλιογραφος. [i] βιβλιοπωλης.
[k] βιβλιδιον κολλημα. [l] vii. 33.
[m] x. 5. [n] Ep. i. 118. [o] See the engraving in Douce, i. 34.
[p] Roscoe's Medici, ii. 140.
[q] Astle (Writing, 69) is confuted in his quotation from Bar. de la Bastie. Nouv. Diplomat.
[r] Weever's Fun. Mon. 322, ed. fol.

[s] X. Script. col. 1644. Du Cange, *v.* In Maxilla comburi.
[t] Douce on Shaksp. i. 67, 68, 70. Campb. Journ. Edinb. ii. 243. Pennant's Whiteford, 41.
[u] Plin. xxxiv. 10. Strutt's Horda, i. 6. Whitak. Manchest. ii. 30, 209. Hoare, Anc. Wilts, i. 123, 194. Mod. Wiltshire, 165.

by Apicius. It was eaten in the Middle Age, as a dish out of course, and at breakfast.[x]

Braziers (χαλκουργοι) had no distinctive tools, according to Pollux.[y] The Cyclopes worked both in brass and iron.

Bread. The loaves found at Herculaneum were marked with a cross, or *radii*, for the purpose of being more easily broken and divided. Some were of the form of rolls joined together in a circle for the same object. A loaf found at Pompeii is eight inches in diameter, and is inscribed SILIGO CRANII. -E. CICER. *Siligo* and *Cicer* are presumed to denote the kinds of flour; *Ranius* to be the baker's name.[z]

The Classical Ancients had several kinds, as

Panis Antopyrus. Bean, flour, and the whole of the corn. *Enc.* [so too in the Middle Age. *Du Cange.*]

Panis Artoplicius, made for delicate people, and baked in a pan. *Id.*

Panis Astrologicus. A sort of pastry, wafers, cakes, &c. *Id.*

Panis Athletarum. Without leaven, heavy, kneaded with soft cheese. *Id.* v. *Caliphium.*

Panis Azymus. Bread without leaven. *Id.* [so too *Du Cange.*]

Panis Cacabaceus. Bread, which had a taste like that of water boiled in a brazen vessel. *Enc.*

Panis Civilis. The bread given to the people, about the reign of Aurelian, instead of corn. *Id.*

Panis Fiscalis, Dispensatorius, Civilis, Gradilis. Bread given to the people at the expense of Government; so called, because given from an elevated place, on steps built on purpose, or to the people ranged in the Amphitheatre. *Id.*

Panis Madidus. A cosmetick, made of the purest wheat and bean flour, placed on the face like a mask. *Id.*

Panis Militaris. Made by the soldiers from the corn ground in their hand-mills, badly made, and baked under ashes. *Id.*

Panis Secundus. That which was made after the *Siligineus* of the finest corn and flour. *Id.*

Panis Sordidus, the worst, given to dogs. *Id.*

The following kinds, belonging to the Middle Age, are taken from Du Cange and others:

Panis Alexandrinus. Biscuit.

Panis Arrozymus. Bread lightly fermented: the *Geseorid* of Ælfric.

Panis Asper. A kind of brown bread. [Tradesmen had brown bread, barley bread, or rye with peas. *Strutt's Horda*, iii. 47, 111.]

Panis Avenaceus. Oaten bread. [The Welsh lived mostly upon oats, and ate very little wheat bread. *Girald. Cambrensis*, 887, *ed. Frankf.*]

Panis Benedictus. Because the *Catechumens* could not take the sacrament, bread consecrated by the Priest was given to them; and afterwards these consecrated loaves were sent for presents by the faithful to each other: but this bread could not be consecrated in Lent.

Panis Biscoctus. See Biscuit, p. 415.

Panis Bisus. Cacubaceus. Brown or black bread; the bran remaining.

Panis Cantabrius. With bran in it.

Panis Eleemosynarius. Alms bread.

Panis Herbaceus, or *Herbaticus.* Bread made of a herb, which, after drying, was used instead of soap.

Panis Hordeaceus. Barley bread. [A common food of hermits. *Gemetic.* 622.]

Panis Martinellus. Breakfast bread.

Panis Melliti. Spice-bread.

Panis Natalicius. Christmas bread, made in some places of finer flour, eggs, and milk. [Mentioned by Pliny and Gervase of Canterbury, anno 1188.]

Panis Nuntii. Given to messengers in return for their news.

Panis Oculatus. Full of eyes. French bread. Pricked bread, sprinkled with something, as *spice-bread.*

Panes Primitiales. Offered to the Church for first-fruits.

Panis de Rebuleto. Flour without bran.

[x] Lel. Collect. vi. 5. Nichols's Progr. ii. 23, &c. [y] vii. 4. [z] Pompeiana, p. 190. Pompeii, i. 114.

Panes Sancti Spiritus. Seven loaves given away every day of the week to as many poor, from the seven spirits of God.

Panis Secundus. In which there was some bran.

Bladum Brunum. Maslyn bread, barley, wheat, and oats mixed.

Crignum. Three parts corn and barley, and one part fine.

Eulogiæ. Loaves offered in the churches for alms, and consecrated, from part of which the Host was taken, and given to those who, from some impediment, could not take the sacrament. It was given after the mass by the priest, a little before the dismissal, and was kissed before eating. *Eulogiæ privatæ,* were loaves sent by bishops and priests to one another, with complimentary letters. They were consecrated, like the meat at table. The custom seems to have begun from bishops, who had taken the sacrament together, sending the Host to one another in token of communion.

Fingia. A very little fine flour, and corn more moist, than any other.

Griddle-bread. Bread, baked upon an iron-plate, called a *griddle,* usual in Wales.[p]

Alms-bread. Donations of bread were Roman customs, of which before under *Panis Fiscalis,* &c. (p. 418.) Manlius threw loaves from the Capitol to dispirit the Gauls, and the Ludi Capitolini were instituted in consequence. At *Paddington* and *Twickenham* loaves were thrown from the church-tower to be scrambled for, in omen, as is said, of future plenty. Q.? if these be not an allusion to the Roman incidents before mentioned.[q]

Bread for Horses. Baked bread, known by the name of *Horse-bread,* was the common food of horses *temp.* James I. instead of oats and other grain. Pease was likewise given in food. In Nares we have the receipt for making horse-bread, the loaves were very large.[r]

The bread of the Anglo-Saxons was mostly baked before the fire. In the reign of the Norman kings it was made like a twelfth cake, and carried about in carts; or abroad, at least, in form of bowls and basket. In a royal mandate, dated 36 Henry III. it is commanded, that bakers do not impress their bread, intended for sale, with the sign of the Cross, Agnus Dei, or the name of Jesus Christ. We had three especial sorts; *symnel,* particularly fine, in the form of a cup, or small porringer; in some places hard, like biscuit, for sops, &c.; *wassel,* the finest sort of common bread; and *cocket,* a secondary sort, made of a flour cheaper than that of *wassel.* Bread was anciently marked with its weight, and sometimes made crusty in a frying-pan.[s] (*See forms of ancient loaves in Plate, p.* 296, *fig.* 4.)

BREAD AND BUTTER, &c. Superseded "Kychin Grosse," or dripping, for breakfast, between the reigns of Edw. IV. and Eliz.[t] *Bread and Cheese* is mentioned as a common viand by Diogenes Laertius (*p.* 5.), and Apuleius (*i.* 219, *ed. Bipont*). In the Middle Age, see Du Cange, *v.* Artotyra, Artotyritæ, Farmagada: cooked with eggs, *v.* Artocaseus.

BREWERS, BREWHOUSE. Brewers were formerly women. Ancient brewhouses had troughs of lead set on the ground, or on courbes. Shopkeepers in some towns were forbid to brew for fear of fires; and in the feudal times were obliged to buy the permission.[u] See MALT LIQUOR.

BRIEF. Martial alludes to a relief for fire, similar to the Brief.[x]

[p] Sir R. C. Hoare's Girald. i. 293.

[q] Flor. i. c. 13. Liv. v. c. 50. Lys. Envir. iii. 603. Wye Tour, 142.

[r] Berenger's Horsemanship, i. 177. Nares, *v.* Horse-bread. See Du Cange, *v.* Fertum, Tourta, &c. for other kinds. Nares, Glossary, &c.

[s] XV. Scriptor. 156, 537. Strutt's Horda, iii. 47, 111. Dugd. Monast. Pt. xviii. p. 107, new edit. Du Cange, *v.* Bolendegarii, Casustrellus, Exagium, Fritella.

[t] Roy. Housh. p. 22*, 37. Northumberland Housh. Book. Engl. Span. Pilgrim.

[u] Henry's Hist. Gr. Brit. viii. 97. Warton's Sir T. Pope, 372. Bibl. Top. Brit. viii. 187.

[x] Epigr. de Tongiliano. See the Law Dictionaries, &c.

Buckram. The *Boquerrannus* of Du Cange is a fine cloth, and Strutt mentions its use as very different from the modern. Black buckram was common in the dress of our ancient mummers, and this and other buckram in counsellors' and various bags.[y]

Bull, Papal. This was a term taken from the seals, but not confined to deeds of Popes. It extended to those of Emperors, Princes, Bishops, &c. who, till the thirteenth century, used seals of metal, which the Popes continued with *lead* in common acts, *gold* in more important. These seals varied in form till Urban II. about 1088, since which they have been much alike, *viz*. portraits of Paul and Peter, supported by a cross: on the reverse, the Pope's name; after the two letters P. P. is the number, in Roman Numerals, which distinguish such Pope from his predecessor of the same name. Bulls of grace and favour had strings of red and yellow silk; of punishment, of hempen cords. The most ancient are written in Roman running hand; in Lombardick, from the eighth to the middle of the twelfth century, though small Roman characters were occasionally used. A mixture of the two kinds obtained so late as the fifteenth century.

Du Cange says, that the leaden seals, but only with the Pope's name, are as old as Sylvester; but the images of Peter and Paul not earlier than Adrian IV. who lived in 1153; some say, commenced with Paschal II. *Brief* was the term applied to the Papal acts sealed with *wax*, bulls to those with *lead*. The name of a pontiff elect, not consecrated, was not put in the bulls.[z]

Bull's-pizzle. Beating with, Roman.[a]

Bundle. The Romans carried things in this way. The term was very anciently applied to records.[b]

Burning in the Hand. The Italians called it *Bullare*.[c]

Burratine. A coarse kind of camlet.[d]

Butcher. In the time of the Trojan war there were no butchers, the heroes cutting up their own meat; but in later times there were, who sold meat by weight. The Roman butchers, whose children were not permitted to leave the profession (without giving up to their fellows of the same trade part of the goods they had in common with them), consisted at first of two companies, afterwards united. The first, called *suarii*, was purely occupied with pigs; the other with oxen, cows, calves, and sheep, *boarii*, *pecuarii*. They had under them *laniones*, *lanii*, and *carnifices*, who slaughtered the beasts, and cut them up in the slaughter houses, &c. The Romans had a singular custom of buying and selling meat by what they called *mication*;[e] a kind of guessing by holding up the fingers, or counting by them, not known; but it was afterwards managed by weights. After the carcase had been weighed, the head, feet, and suet, were the perquisites of him who killed and cut it up; the meat, skin, and offal, of the vendor. Butchers selling meat by the *trutina* or scales,[f] occur in Theophrastus; and Plautus shows, that veal, beef, pork, ram's flesh, &c. were exposed to sale on stands in the street. Plutarch notes, that the shops were much frequented for gossiping. In the Middle Age, the *droict de Boucherie*, or right of having a common slaughter-house, where all the inhabitants were to have their beasts killed, was a feudal privilege. The Anglo-Saxons called the butcher *Kweller*, *Flæsc-mangere*, or *Flesh-monger*; and the *Carnifex*, or butcher, was a great officer in the courts of their, the British, and Irish, kings, as well as in the houses of nobles. The *Bocherius* or *Buccerius* of the thirteenth century,

[y] Lysons's Envir. i. 229. Nichols's Progr. ii. 113. [z] Astle's Writing, 158. Du Cange, *v.* Bulla. [a] Lubin. in Juven. 283. [b] Nodot. in Petron. i. 366, 367. Du Cange, *v.* Bundela.

[c] Duc. [d] Nares. [e] It is the same as the Italian *morra* and Chinese *tsoey-moey*. [f] An account of all their tools is given in the Classical Antiquities, 334.

killed oxen, cows, pigs, lambs, and, like the Romans, rams. The shop had a boarded shed, called *Antevanna*, as now; but the butchers of Dunstable appear to have first erected sheds in 1279. The block is the *stabellum* of Du Cange, mentioned by Suetonius. The hatchet is the *flesh*-axe of the Anglo-Saxons, and *couperet* of the French. Froissart mentions one very strong and heavy, with a long handle. The steel, Coles renders by *stomoma*, a Greek word. In an old Chronicle, the butcher is described as girt with an apron, among us, white, standing in the market, and holding a hatchet. Many animals, among which oxen are specified, were killed by cutting their throats; but, if they slaughtered them in the market, they were obliged to receive the blood in a vessel, that the market might be kept clean. We find necks, shoulders, and breasts of mutton, legs and loins of veal, in the fifteenth century.[g]

Butler. The *Wyncerele* of the Anglo-Saxons; with their kings, an eminent noble. Among our men of rank, the *modern duties* of this office were divided among several persons.[h]

Butter. The butter of Scripture is milk or cream, at any rate is not butter: the oldest mention of it is in Herodotus. It was a Scythian invention, made known to the Greeks by the Scythians, Thracians, and Phrygians; and to the Romans by the Germans. The Romans only used it as an ointment or medicine to anoint the bodies of their children. The ancient Burgundians besmeared their hair with it. The first Christians burned it in their lamps. The Greeks and Romans never used it in cookery or food. The ancient butter was not hard, but a fluid, for they did not know, by kneading, washing, or salting, how to render it hard, as ours. Pliny says, that it was the favourite food of the barbarous nations, and distinguished the rich from the poor. Much was made of cow's milk; the fattest of that of ewes; it is also, he says, made of goat's milk, in the winter warmed, but in summer only expressed, and made by frequent agitations in long vessels (churns), a little water being added to produce acidity. The distinction of *fresh butter* is not modern, it being styled in the Middle Age *Phrysicum Butyrum*. The Spaniards used butter instead of oil. From the Britons it descended to the Welsh and Irish, and the Cheshire people, as neighbours of the North Welsh, were remarkably fond of it. In the sixteenth century we have a "dish of *Almon butter* presented on Good Friday."[i]

Butter Milk. An Anglo-Saxon supper, and eaten with brown bread, &c. in cottages, in the sixteenth century.[k]

Buttered Ale. In the reign of Charles II. the people ate no supper, but took buttered ale, composed of sugar, cinnamon, butter, and beer brewed without hops, as a substitute for the wine of repose among the rich. It was put into a cup, set before the fire to heat, and drunk hot.[l]

Buttered Eggs. A favourite dish on Fish-days, and in Lent.[m]

Cabins. Pithæus, from the Salick Law, says, that the cabins of the old Germans were sunk in the ground and covered with dung; elsewhere they were small thatched cottages, made by the keepers of vineyards and shepherds.[n]

Caddis. Ferret or worsted lace.[o]

Cakes were much valued by the Classical Ancients in sacrifices, for presents, &c.; and they were given away in the Middle Ages instead of

[g] Enc. Theophrast. 30, ed. Casaub. Plaut. in Euclid, &c. Plut. in Timoleon. Cotgrave, *v.* Droict, &c. Lye, voc. cit. Du Cange, voc. cit. Sueton. Claud. xv. Bibl. Topogr. Brit. viii. 114. Froiss. iv. 99. Antiq. Repert. i. 277. iii. 211. De Vallancey, Coll. Reb. Hyb. &c. Du Cange, *v.* Sarotum, Saignare. [h] S. Dunelm. 138. Archæolog. xiii. 332.

[i] Beckm. ii. 398, 416. Plin. xxviii. 2. Du Cange, *v.* Butyrum. Whitaker's Manchest. i. 319. Girald. Cambr. 887, ed. Frankf. Malmesb. G. Pont. L. iv. Gage's Hengrave, 206. [k] Dugd. Monast. i. 104. Strutt's Horda, iii. 71. [l] Antiq. Repert. ii. 49. [m] Nichols's Progr. ii. 30, 41.

[n] Du Cange, *v.* Cabannaria, Capanna, Causello, Sereo, Teges, &c. [o] Nares.

bread, but the Puritans, scenting a superstitious relick, abolished the practice.[n]

CALAMANCO. The *Boccasinus* of Du Cange, and *Boccasin* of Cotgrave, who calls it a fine buckram, resembling taffata, much used for lining.

CALAMINE. The ancients used it without knowing that it contained any metallick substance. In 1563 Queen Elizabeth granted a patent for the discovery, use, &c. of it in the manufacture of latten or brass.[o] See BRASS, p. 417.

CALDRON-MAKERS. A particular trade; *Chaudronnier*.[p]

CALF, CALFSKINS. Stalls for the former are Anglo-Saxon. In ancient sports, we find "sheep-skins and *calves-skins* to wrap his [mock] highness's wards and idiots in."[q]

CALICO. The first importation was by the East India Company in 1631. The printing was first commenced in London in or about 1676; and printed Indian calicoes were prohibited in 1721. Printing linen is of the most remote antiquity in India and Egypt.[r]

CAMBRICK, introduced from Cambray by the Dutch emigrants in 1563. It was chiefly used for the large ruffs.[s]

CAMELOT, CAMLET. Ælian mentions fine cloth, made of camel's hair, and it is the *Camelotum* and *Jameloctum* of the Middle Age. But we find also a kind of *camlet*, called *Barracanus*, or *Barracan*, and *Camale* or *Camatius*, made of goat's hair; but Dr. Hammond says, "Camel's hair" means "hair-cloth in general." Saint Louis wore garments of it, as did our kings, from Henry V. to Charles II.[t]

CANVAS. Formerly a coarse cloth; also a kind of linen.[u]

CAPON. Pliny mentions the operation, which, says Athenæus, was an invention of the Delians. Plutarch says, it was only done by Epicurus. Whitaker thinks it a Roman introduction into England. Fatting them was a peculiar art; for in Gage's Hengrave mention is made "of two maides, which came out of Essex to teach the maids to fatte capons."[v]

CARDS OF WOOLCOMBERS. The *Pecten* of the Classicks: *Chardo* of Du Cange.

CARPENTERS. Originally makers of *Carpenta* or carriages; lastly, as now; and wood-cutters.[x] In the Middle Age, they were annexed to the army in large numbers, and in every galley one.[y]

CARRION. Many dishes of our ancestors, particularly in poultry, were of this kind.[z]

CARVING. This was taught among the Romans, on models of wood, and performed very pompously with a kind of manual exercise; and the carver was a domestick officer, both among the Romans and ourselves. They were taught under masters to cut meat to musick in a kind of dance. In the Middle Ages, carving was exercised by young men of quality or gentry, not old enough for knighthood. Steevens says, the young of both sexes were instructed in it as a necessary accomplishment.[a]

CASSIA. Used by the Egyptians, who prescribed it once a month, as an aperient.[b]

CAT OF NINE TAILS. See WHIP, p. 400.

CATARACT. The Ancients understood the cure of it.[c]

CATAPULT. Besides a warlike engine, a kind of *equuleus* for locking the feet.[d]

[n] Juven. i. S. 3. Lysons's Envir. iii. 603.

[o] Enc. Nichols's Progr. i. 3.

[p] Du Cange, *v.* Caldaria, &c.

[q] Nichols's Progr. ii. 57.

[r] Anders. Comm. ii. 345, 535, iii. 127. Arr. Oper. ii. 165. Claud. in Eutrop. i. Pauw. Enc.

[s] Anders. Comm. ii. 170. Stow's Annals, 869, ed. Howes. Strutt's Dresses, 209.

[t] Du Cange, voc. cit. Joinville, 97. Strutt's Dresses, 213, 214.

[u] Du Cange, *v.* Canava, Canabacium.

[v] Plin. x. 21. Plut. Sympos. vi. 7. Whitak. Manchest. ii. 84. Gage's Hengrave, 199.

[x] Cuts and accounts of their tools are given in the Classical Antiquities, p. 236.

[y] Enc. Du Cange, *v.* Marango. Angl. Sacr. i. 295.

[z] Archæol. xiii. 384.

[a] Lubin. in Juven. 209, 212, 473, 474. Sen. Ep. 47. Petron. c. 36. Joinville, i. 60. Boccac. Decam. Day vii. nov. 9. S. Palaye. Steev. Shaksp. i. 242, ed. 1768.

[b] Enc.

[c] Id.

[d] Id.

CATASTA. Probably not a scaffold for exposing slaves to sale, but a cage, in which they confined them. The *Catasta*, as a torture, is supposed to have resembled the engine in which farriers put horses, difficult to be shoed.[e]

CAUTERY. Not modern, as some writers.[f]

CAVIARE. La Brocquiere says, that he ate it for the first time in Bursa. It consists of the roes of sturgeons, and was common in Italy.[g]

CHALK, used for whitening clothes, marking, &c.[h]

CHAMBERLAINS. Officers in the Courts of the Cæsars, who made the beds, &c. Zosimus states, that Maximus would not have an eunuch in this office. In the Middle Age we find them generally the chief confidents of their lords; sometimes sleeping in the same room, upon a truckle bed; sometimes not; waked for delivery of messages; cutting out linen, or consigning it to others; understanding needle-work; examining new clothes, &c. Their extraneous offices were to receive the homage of vassals in the lord's stead, and put and answer questions. They kept the privy-seal, led the lady's horse by the bridle, and had for fee the furniture of the room where she and her lord slept the first time they came to the castle; he was to escort her litter or chair to the hall, and to serve her for the first time with wine, and have the cup for his fee.[i]

CHANCELLOR. The word *Cancellarius* first occurs in Vopiscus, and then implies only a porter or usher of the chambers. Under Cassiodorus they became counsellors of the prince. They were anciently made by delivery of the seal, their ensign of state, as now.[k]

CHANDLER. Pollux[l] only mentions the trade of makers (λυχνοποιοι) and vendors (λυχνοπωλοι) of Tallow.[m]

CHAPLAINS. Some Roman families kept priests for the lustral waters, altars, &c. In the eleventh century, the great lords are reproached with multiplying their domestick chapels; even common lawyers had chaplains. Noblemen began to neglect having chaplains in their houses about the reign of Charles II.[n]

CHARCOAL-BURNERS and SELLERS. The *ανθρακεις* of Pollux related to the Carbonarii,[o] a second sort to the vendors,[p] and a third was concerned with charcoal-dust.[q] The utensils were kilns and baskets; the materials worked up half-burnt pieces,[r] and *φεψαλοι*, which, from the derivative, ought to mean pieces that blazed, or gave a very brilliant light. As to the charcoal dust, Apuleius[s] makes a tooth-powder of it. "Neither let him clean his teeth with exotic powder, which he should more justly rub with coal *de rogo*." Vitruvius recommends charcoal, through its indestructible character, for foundations in humid soils; and Pliny, the admixture of its dust with cements, especially for the beds of pavements.

CHARITY SCHOOLS. Charity children were maintained, educated, &c. by the Emperors. Trajan first founded the institution. Winckelman mentions a bas-relief, where a female and her companion, from an alcove, distribute something to young girls placed below, *one behind another;* thus showing the antiquity of children kneeling so upon altar-monuments. A coin of Faustina, inscribed *Puellæ Faustinianæ*, shows that Empress bestowing largesses on the girls. Our Charity-schools, precisely speaking, were founded in 1688, with a view of opposing the seminaries set up by the Papists.[t]

[e] Enc. [f] Galen, 6. de Comp. Med. sec. loc. cl. 5. p. 346, n.
[g] La Brocq. 209. Douce, ii. 237.
[h] Enc. Plut. de Garrulit. Plin. xxxv. 17.
[i] Suet. Domit. 16, 17. Capitolin. in Pertinax. Amm. Marcellin. L. 18, et al. Zozim. iv. 53. X. Script. 881, 970. M. Paris, 45, 749. XV. Scriptor. 475. Neubrig. L. 2. c. 34. Malmesb. G. Pont. 14. Roy. Housh. 40. Berkeley MSS. DuCange, *v.* Cambellarii. [k] Enc. M. Paris, 192, 400. See Law Dictionaries, &c.

[l] vii. 33. [m] Du Cange, *v.* Candelarius.
[n] Reines, Inscr. Cl. 5. n. 53. S. Palaye, 5. Eng. Tr. Burnett's Own Times, iv. 440.
[o] Poll. 352-1. [p] *ανθρακοπωλαι.*
[q] *μαριλευται.* [r] *ἡμικαυτοι ανθρακες, θυμαλωπες.* [s] De Magis. 10.
[t] Enc. Morant's Colchester, p. 179.

CHARTERS. The first written charter in England is said to be that of Withred, King of Kent, about the year 700. The Anglo-Saxons issued charters both in French and their own language from the time of Alfred. Two originals, one Latin, one Anglo-Saxon, were common in the first Norman reigns. We are told, that when the Anglo-Saxons gave or sold land absolutely, they did it without deed, but, when they gave it in a special or limited manner, they put it in writing. They were kept in chests, and copies given to each of the subscribing witnesses, the large number of whom is a Roman practice; and who, in our royal charter, consisted of the Privy Council, or officers of the Royal Household; and in those of private persons, of the members of their retinue, or neighbouring subinfeudists, or gentry. Charters in the Anglo-Saxon æra were written by notaries: in Chaucer's time, and in small matters, by parish clerks, &c. They were often renewed through royal extortion. The hair of the beard was sometimes added to the seal. Charters were forged by apprehension of the consequences of having no title-deeds to show, but in Dyer's Privileges of Cambridge (i. 56), we have "one of King *Arthur*, dated from the City of London, April 7, A. D. 531," long before the custom of so dating obtained in England. They may be detected, if forged, by the names of the subscribing Bishops, and the years of the Incarnation and Indiction; but further knowledge of this kind can only be acquired by studying the hands, &c. in Astle's Writing, the Nouvelle Diplomatique, &c. According to Dr. T. D. Whitaker, Latin cases, added to the names of some of the witnesses, prove that a charter is scarcely later than the close of the twelfth century.[u] See SEALS, WRITING.

[u] Archæolog. i. p. 178, 386, 387. Antiq. Repert. ii. 131. Dugd. Monast. i. 135. Berkeley MSS. XV. Scriptor. 411. M. Paris, 283. Du Cange, *v.* Barbæ Pilos. Angl. Sacr. i. 553. Whitaker's Richmondshire, i. 317.

CHEESE. The people of the Isle of Cythnus were very celebrated for cheese, and engraved it on their coins. It was the common food of the Roman shepherds, and with bacon, water, and vinegar, of the soldiers. Pliny mentions it as made of various milk; and Martial, as stamped with a crescent, or other mark. Apuleius speaks of *caseus recens*, soft cheese, as in much request. The Oxygala was a kind made of sweet milk rendered sour, and the *serum* separated. It was used instead of meat, and Martial says for children's dinners, if *poor* does not mean servants. In the Middle Age we find it of deer's milk; and *caseus seraceus*, soft cheese. Joinville mentions loaves of it baked in the sun, to prevent [mites, or] worms. In some regulations of the Inns of Court, *temp.* Elizabeth, we find, "after cheese is served to the table, not any one is commanded to sing" [for it was formerly usual to sing psalms after dinner]; and again, that it was the last thing brought in. In the sixteenth century, morning-milk cheeses are perpetually mentioned; and presents were made of these and strong beer to the Judges of Assize.[x] Nares says, that Parmesan was known among us, and called *Parmasent.*

CHEESE-CAKE. A cake was made from *cheese*, baked in an oven, but the *topaca* and *flatho*, both, Du Cange thinks, the same, consisted of sweet bread with cheese. The modern pastry has merely borrowed the name.[y]

CHEESE-FACTORS. No such distinct trade appears; the dealers were itinerants, who trafficked in that article, honey, and such wares, and Apuleius[z] mentions one Lupus, a *negociator magnarius*, a wholesale trader, who had bought up a large stock. The *Formagiarii* of the Middle Age.[a]

CHEESE-LOFT. The Roman was

[x] Enc. Plin. xi. 41. Mart. xiii. 30. Apul. Metam. i. 6. Gage's Hengrave, 209. Beckm. ii. 410. Plut. § Lacon. Apothegm. Sir R. C. Hoare's Girald. i. 166. Du Cange, voc. cit. Joinville, i. 181. Nichols's Progr. i. 23, 29.
[y] Du Cange, *v.* Casaeta, &c.
[z] i. 6, Ed. Bip. [a] Apul. Metam. i. 6. Duc.

laid upon gratings or hurdles; and on the same in the Middle Age.[b]

CHEESEMAKERS. The τυροπωλαι of Pollux.[c] The vessels used were pails, γαυλοι (*unde* galley), from assimilation to the round vessels of the Phenicians; σκαφιδες, vessels of a boat fashion, as we say "boat and butter-boat;"[d] moulds made of basket-work, supported by wood,[e] in which the curd was deposited; hurdles for drying the cheese;[f] vessels made of twigs for drying the moist cheeses;[g] and paring knives.[h] Homer mentions a bronze scraper. Cheese was made of various kinds of milk. That of Italy was both dried and coloured by smoke, and stamped with a crescent or other mark. Palladius[i] describes the process of cheese-making, as consisting in the coagulation by a rennet, and the pressure by weights, increased as the curd became more indurated. It was duly salted, and, when taken out of the mould (*formula*), placed upon racks (*orales*), in a cool place. A similar thing to sage cheese was produced by bruised and sifted thyme; and whatever was the flavour required, it was conferred by a seasoning of pepper, or some other condiment. Cheese was also sold soft. See p. 424.

CHEESE-PRESS. Palladius directs the process by weights, &c.[k]

CHEMISTRY. See ALCHEMY, p. 405; the *Philosophical Encyclopedias*.

CHEMISTS AND DRUGGISTS. These were the *Seplasiarii*, *Pigmentarii*, *Pharmacopolæ*, and *Medicamentarii*, among the Romans, who sold herbs and drugs, but the Physicians mixed up their own medicines. In Caxton we find, "a Physician, Spicer, and Apothecary," all united in one profession. Among the Greeks and Romans, though the physicians also were collectors and dealers in herbs and medicines made up, yet the *Apothecarii* were confectioners. *Apotheca*, among the Classical Ancients, was a cabinet, cellar, or store-room, where were kept oil, wine, &c. Cicero mentions a medical shop well furnished, and Fulgentius one, which had many aromatick herbs, and surgical instruments brightly polished. In the Middle Age too we find *Apothecæ vini*, *barberiæ*, &c. wine and barber's shops, *Apothecarii*, shopkeepers, and *Apothecaria*, in one sense, drugs. It is thought that the African physicians gave up the preparation of medicines, a custom which travelled through Spain to the lower parts of Italy, where apothecaries first obtained their legal establishment by edict of Frederick the Second in the thirteenth century. This establishment was at first at the publick expense. They were introduced into England in 1345. Knighton uses the term Apothecary in the modern sense. They anciently dealt in sweetmeats, spices, and confectionery.[l]

CHIMNEY-SWEEPERS. Brushwood, straw, &c. were first used, but when chimnies were made narrower, and many flues were united, boys became necessary. The first came from Savoy, Piedmont, &c. The first Germans who undertook it were miners.[m] The shrill cry occurs in *Tom Brown*, the Spectator, &c.

CHIN, ARTIFICIAL. Froissart mentions a person who having had his chin cut off in a riot, replaced it by one of silver, fastened by a silken cord, tied round his head.[n]

CIDER. This liquor is supposed, by its being mentioned by two African Fathers, Tertullian and Augustine, to have been first known in Africa, and introduced by the Carthaginians into Biscay, a province unfriendly to the vine, on which account it became the substitute in other countries. From Biscay the Normans obtained it. *Wine* and *Cider*, supposing *Cicera*, which implies, according to Isidore, that and any fermented drink, to mean *cyder*, occurs in Hengist's feast in Nennius,

[b] Pallad. Re Rust. Maiæ, tit. ix. Du Cange, *v.* Palameisium. [c] vii. 33. [d] Valpy.
[e] ταλαροι, τυροκομεια, i. 12. vii. 33.
[f] ταρσοι. [g] τυροφορια. [h] κοβυλη κοβυλις.
[i] Re Rust. 344. [k] Pallad. ub. sup.

[l] Enc. Freigius in Ciceron. ii. 144. Du Cange, *v.* Statio, Tendarii, Nosala, et voc. cit. Beckm. ii. 129, 138. Dibdin's Typogr. Antiq. i. 48. Dec. Scriptor. 2726.
[m] Beckm. iii. 105, 106. [n] Froiss. x. 263.

and probably it does mean it, for *cyder* s Anglo-Saxon.[o]

Cimolis. The Ancients had a clay from this island, famous in medicine. Ovid has confounded it with chalk.[p]

Cinnabar. The Ancients knew both *natural* and *artificial* cinnabar. The first they called *Minium*. It was mercury and sulphur. They used it in painting. At great feasts they rubbed the face of Jupiter's statue with it; and Triumphers the whole body, in order to have a bloody and terrifick aspect. By *artificial cinnabar*, they understood a very lively red and shining sand from Asia, near Ephesus, from which, by careful lotions, they separated the finest particles. They also called *cinnabar*, the gum denominated *dragon's-blood*.[q]

Cinnamon, brought from the Moluccas into Upper India, and through the Abyssians, adjacent to the Red Sea, conveyed to Egypt, and from thence to Europe.[r]

Civilian, Civil Law. The study of it was, it is said, introduced by the accidental discovery of Justinian's Pandects in the twelfth century, and was connected with the Scholastick learning.[s] Mary Queen of Scots observes, that if she was to be tried by the Civil or Canon Law, interpreters were to be fetched from Pavia, or Poictiers; for in England none were to be found that were meet.[t]

Claret. Not the modern, but a pale red wine, fetched from Graves near Bordeaux. The word also signified *Piment*.[u]

Clarre. Wine, ginger, pepper, saffron, &c. with honey.[x]

Classical Names. These were first assumed by the Roman Literati, who under the pontificate of Paul II. had formed a Society for the research of Antiquities.[y]

Classicks. The study of them was discouraged by the Bishops of the fourth century; but was perhaps also imported by the Arabians in the eighth century; for it is certain, that in the close of the ninth, they began to be studied in Italy, France, and Germany. Till the tenth century, they were merely read, through the medium of translations in French. Buchanan, when Master of the Grammar School, at Bourdeaux, about 1540, wrote four new tragedies, to induce an imitation of the Ancients; soon after which, as every body knows, we had a race of even Classical Ladies, as Lady Jane Grey, Queen Elizabeth, &c.[z]

Clear-starching. Introduced from Holland by the wife of Queen Elizabeth's coachman, when ruffs were first made of lawn and cambrick in 1562.[a]

Clerk of the Kitchen. An office sometimes filled by an Attorney, who had been Under Sheriff.[b]

Clients. This was an institution of Romulus to connect the rich and poor. The Clients paid their respects to their Patrons at 7 or 8 A. M. in all weathers, scarcely allowing themselves time to dress, and they also attended for the sportula, and if sick sent their wives. When their patron went to the Forum, Comitia, or Emperor's palace, they surrounded his horse or litter, dressed in white, or went before him to clear the way. When their patron had gained them a cause, they affixed crowns to his gate from gratitude; sometimes they made him presents. Patrons received strangers (clients) into their houses.[c]

Cloaths. These were presents among the Romans, Britons, and others. By the first, they were partly given to

[o] Fall's Jersey, 151. Perroniana, *v.* Cydre. Huet. Orig. de Caen. c. 10, &c. Nenn. c. 36. Lye.

[p] Enc. Ov. Met. vii. 463.

[q] Enc. [r] Pintianus in Plin. xii. 10. Joinville (i. 133) is strangely mistaken.

[s] Warton, &c. The introduction *then* is questioned. [t] State Trials, i. 139, ed. fol.

[u] Archæol. xiii. 388. Du Cange, *v*, Claretum.

[x] Strutt's Horda, iii, 74. Receipt in Tyrrwhit's Gloss. Chaucer, *v.* Clarre.

[y] Roscoe's Medici, x. 146.

[z] Warton's Diss. and Hist. Poetry, ii. 107, seq.

[a] Stow's Annals, 868. [b] Berkeley MSS.

[c] Mart. ii. 18. 3. iv. 8. 1. Juv. v. 19. x. 44. Hom. Od. ii. 18, 7. Ter. Eun. v. 8, 7. Enc.

the priests; by the Britons, to their domesticks; in the Middle Age, especially to Jongleurs, Troubadours, and Minstrels. The Romans did not wear the same every day; and they were often changed by the Danes. The Britons rent them in mourning. Some old cloaths shops in the middle Age, sold also fine cords.[d]

CLOTH. We find it laid up for garments, and ticketed; cloth for straining wine; sold by the *canna*, a measure; cloaths, and books in the choir covered with cloths.[e]

CLOTHES-SELLERS. Ιματοπωλαι, *vestiarii*, and there was at Athens a clothes' market, called Σπειροπωλις, thought by some to be adapted to the sale of good, bad, new or old clothes.[f] Suetonius[g] mentions shops, "promercalium vestium," *clothes exposed to sale*. Old clothes-men were called *scrutarii*, and the trade, in Apuleius and Gellius, *scrutaria*. Clothes were also hired by the poor, as of the French *fripiers*, that they might appear rich.[h]

CLOTH-RACKS; as now, occur in 1182 and 1335.[i]

CLOVES. Introduced like cinnamon.[k]

CLUB, *(a social meeting.)* Common with the Greeks, where every one sent his part of the expence, or gave a pledge. *Benefit Clubs*, with a common chest, and monthly payments for relief of members in distress, existed among the Greeks; but after the Roman conquest were prohibited, though they permitted contributions.[l]

COACHMAKERS[m] and *Wheelwrights*,[n] as we should call them, Homer classes among the *fabri*, as he does also builders,[o] &c. Of course their tools were much the same.

COALS. This useful fossil was known to the Britons before the arrival of the Romans, who, says Pennant, had not even a name for coals, though Theophrastus describes them very accurately at least three centuries before the time of Cæsar, and even says, that they were known to workers in brass. Brand says, that they were burnt by the Romans. The Anglo-Saxons knew and partly used them. Brand, however, observes, that they were not mentioned under the Danish usurpation, nor under the Normans; but were known in the reign of Henry III. In 1306 they were prohibited at London, as a nuisance, but used in the palace in 1321; and became soon after an important article of commerce. In 1512, they were not always used, because not having got to the main *stratum*, people complained "that they would not burn without wood." The best was then sold at 5*s*. a chaldron; a bad sort at 4*s*. 2*d*. Excepting blacksmiths, they were confined in the seventeenth century, under the name of *sea-coal*, to the lower orders, who could not afford to buy wood. They were hawked about the streets in sacks upon men's backs.[p]

COASTING. It is a mistake, that the Ancients never lost sight of land in navigation. The Egyptians doubled the Cape of Good Hope in the reign of Ptolemy Philadelphus.[q]

COBALT. The calx employed by the Classical Ancients in the blue of pottery; the process for preparing that and *smalt*, was invented about the end of the fifteenth or of the sixteenth century.[r]

COBBLER'S STALLS. The streets of Rome were blocked up by stalls, which were removed by order of Domitian.

[d] Mart. Apoph. 127, 128, 129. Plut. Dec. Orat. Lubin. in Juven. 287, 366. Suet. 589, ed. Delph. Ill. Grammat. § 23. Whitak. Manchest. i. 339. Du Cange, *v*. Friparius, Mansurpium, Scrutaria. XV. Script. 5. 547. [e] M. Paris, 527. X. Script. 2696. Du Cange, *v*. Canna. Ependeton, Angularis. Brit. Monach.

[f] Poll. vii. 18. [g] Grammat. 589.

[h] Lubin. in Juven. 266. 330. [i] Du Cange, *v*. Pannipius, Tendaris. [k] Joinville, i. 133.

[l] Archæol. Attic. 293. Casaub. in Theophrast. 282, 283. [m] αρματοπηγοι. [n] αμαξοπηγοι.

[o] Poll. vii. 26.

[p] Pennant's Whiteford, 136. Chron. Sax. p. 75. Du Cange, *v*. Carbones Maris. Brand's Newcastle, ii. 250, seq. Fosbroke's Gloucestersh. i. 120. Hawkins's Musick, iv. 378. [q] Enc.

[r] Cayl. Rec. v. 233. Beckm. ii. 355. 368.

The Acts of St. Bertrand say, "whilst he was in his stall, as is the custom of the shoe-making trade."[s]

Cobweb Lawn. A very fine transparent kind.[t]

Cochineal. The scarlet or kermes dye was known to Moses; it was formed from the *coccus* or kermes insect; and was known in every age. In the Middle Age, the kermes was called *vermiculus* or *vermiculura*, whence vermilion. The dyer used Egyptian alum, and urine with it: but the *coccus*, or insect, *found in the roots of some plants*, was not known to the Ancients, though collected in Germany in the twelfth century. The Spaniards in 1518 discovered it in Mexico, its native country, whence its progress in Europe.[u]

Cockade. St. Louis fastened his bonnet with a riband tied in a bow in front; whence originated *cockades*.[x]

Cocket. Du Cange calls it the *portorium* or *signum*, with which the officer *seals* (obsignat) goods which have paid custom. Ancient cockets are full of prayers for a good voyage, *God willing—if it please God*, &c. not long ago abolished.[y]

Coffee. The following account is taken from Dr. Fothergill's Memoir on the subject: It was introduced from Persia, in the fifteenth century, by Gemaleddin, Mufti of Aden, a city of Arabia Felix, upon medical grounds, and to enable the Dervises to pass the night in prayer. From thence it travelled to Mecca, and many other towns; and in 1554 was brought to Constantinople, and a coffee-house opened. The Venetians were probably the first in these parts who knew the use of it. Thevenot, in 1657, brought some to Paris, though it had been known at Marseilles in 1644; then, and till 1660, it was drank only by persons who had been in the Levant, and their friends.

[s] Mart. vii. 60. Du Cange, *v.* Scapinus, Savaterius. [t] Nares.

[u] Beckm. ii. 185, seq. from a very scarce "Hist. of Cochineal," 8vo. 1729.

[x] Malliot, Costum. iii. 109. pl. xxxv. f. 2.

[y] Du Cange, *v.* Cocfuctum.

In 1671 a coffee-house was opened at Marseilles. In 1660, Solyman Aga, Ambassador of Mahomet IV. introduced it to Paris, and a coffee-house was set up by Armenians and Persians there, in 1662, but not encouraged till a Frenchman fitted up a fine apartment. It was introduced at London much sooner than at Paris, for, in 1652, one Mr. Edwards, a Turkey merchant, brought home with him a Greek servant, who introduced the art of making and roasting coffee, till then unknown in England, and kept a house for this purpose in George-yard, Lombard-street. The tree was first brought from the Mocha, in Arabia Felix, in 1690, and the plants reared from the berries in Amsterdam. In 1718 it was first planted at Surinam, and a tree conveyed by artifice to Cayenne. In 1727 it was further brought to Martinico, and from thence to the neighbouring islands. Thus Dr. Fothergill, with whom, in the greater part, Anderson. It is probable, says Wotton, that the Mahometan prohibition of wine first suggested it as a substitute.[z]

Coke. Invented in 1627 by John Hacket and Octavian Strada. Evelyn calls it a new project of Sir John Winter.[a]

[z] Commerce, ii. 420. Gough says, (Brit. Topogr. i. 134.) that one Jobson, a Jew, set up at Oxford the first coffee-house in England; and Hawkins (Musick, ii. 36,) adds, that Conopius, an emigrant Greek, was the first there, who usually made and drank coffee. He was sent to Ball. Coll. by Archbishop Laud. Evelyn says (Mem. i. 7.) that the custom of drinking it came into England in 1667. Sandys's Travels, p. 66, quoted by Nares, gives a curious account of Turkish coffee-houses. There the Lacedæmonian black broth is presumed to have been coffee.

[a] Beckm. i. 338. Evelyn, i. 283. In an old newspaper of 1659 or 1660 (of which the title is lost), is the following advertisement: "There is a sort of fewel made by charking or calcining *New-castle coals*, which burns without smoak, without fouling the furniture; and altogether as sweet, and is much more lasting and profitable than wood or charcoal, It kindles suddenly, and is useful either for chambers, roasting of meat, drying of malt or hops, wooll coming, distilling, preserving, or any such like employment. His highness the Lord Protector, with the advice of his Council, have encouraged and authorised the making thereof, in order to the preservation of the woods of the nation."

COLON (in printing) does not occur before 1490, among us.[b]

COMPOST. A very ancient manure.[c]

COMPTROLLER OF THE BOARD OF WORKS. The *Prefectus Fabrorum*, according to Langhorne. Other controllers are the *Contrascribæ*, the αντιγραφεις of Pollux, the *Revisores rationum* of Isodore, who posted and checked the accounts of the *Dispensatores*, or stewards.[d]

CONSERVES, mentioned with syrups, electuaries, &c. in the statutes of Avignon, but I could not find them in Galen or Hippocrates.[e]

CONSTABLE. This great officer (as Lord High Constable of England, France, &c.) attended to matters of Arms and War, which did not come within the common Law, was often Commander in Chief, &c. The office is presumed to have originated in the Lower Empire.[f] Constables of Hundreds, or High Constables for conservation of the peace, and view of armour, were first ordained 13 Edward I. and Petty Constables to assist them in the reign of Edward III. The Ushers, Lictors, &c. in the Roman Colonies (*fasces* not being permitted) carried long round staves. We find our City Constables apparelled in velvet and silk, with great staves.[g]

CONTRACTORS FOR BUILDING. The Roman *Redemptores*.[h]

COOK, COOKSHOPS. Cuts, and an account of their utensils, may be seen in the Classical Antiquities, 336. The commerce of the Asiatick Greeks with the Persians introduced a taste for the luxuries of the table, particularly in Sicily, whose cooks were as eminent as the celebrated sculptors and painters of antiquity. In Plautus, we find the cooks standing in the publick markets, to let themselves out by the day to persons who gave dinners, for which they received as much as a guinea or more of our money. The same taste was introduced at Rome, though the profession *had* been deemed very low, and Anthony rewarded one of his cooks with a town. The Greek and Roman cooks were men, as was Justice Shallow's, for it was privileged by the Sabine women that they should not be employed in cooking, which was deemed then very mean.[i] Chaucer describes our cooks as great cheats, who dressed the same meat more than once. In abbies, they were very skilful. Cookshops have descended from the Classical to the Middle Age, when (*temp.* Henry VI.) we find them as having bread, ale, and wine, ribs of beef, and cloth laid.[k] The *Bill of Fare* is the Greek Grammatidion, brought in by the cook at feasts.[l]

COOL TANKARD. This is, or nearly coincides with, the wine mixed with *Burrage* (so the translators name the *herb)* of Plutarch,[m] and the *Herbosum Vinum* of Du Cange.

COPPER, COPPER-WORKS. Copper, says C. Caylus, from its facility of extraction from the mine, its easy susceptibility of fusion, and the mould, was the first metal employed. In arms, it was hardened by an alloy of iron. Hesiod mentions copper roofs of houses, which roofs obtained in Italy in the Middle Ages. Wine-strainers and colanders of it are in the *Portici Cabinet*, but the copper vessels of Herculaneum have silver plates within, in lieu of the modern tinning, and similar have been found in Gaul, especially at Lyons. Caylus has engraved a copper cramp for buildings. Laws were engraved on tables of it. It was thought to have a property of expelling evil spirits, whence instruments made of it for collecting the herbs in magick, and striking vessels of it to drive away the Manes, and knives, axes, pateræ, and simpula of this metal. Cyprus

[b] Dibdin's Typogr. Antiq. i. 350. [c] Watts, Gloss. M. Par. *v.* Compostum. [d] Plut. in Marius. Enc. [e] Du Cange, *v.* Trosiscus.

[f] The reader will find a minute account of this office in Sir Jos. Ayloffe's Preface to Edmondson's Heraldry. [g] Cowell, *v.* Constable. Nodot. in Petron. i. 149. Nich. Progr. i. 5.

[h] Cicer. Philipp. ix. Festus, &c.

[i] Plut. Rom. Quest. [k] Plaut. Aulul. ii. 4 1. Liv. 39. Enc. Plut. Rom. Quest. Apoth. De Irâ, &c. Strutt's Horda, iii. 62. [l] Archæol. Attic. 296. [m] Sympos. B. i. Q. 1.

and Rhodes were the great manufactories of copper.[n]

Copta. A very hard bread or biscuit, brought from Rhodes. Alex. de Tralles says, it was made with almonds, walnuts, dry raisins, and kernels of pines. The Encyclopedists say, it is the "*Nougat des Provencaux*," for Oribasus gives honey for its basis.[o]

Coral. The Ancients obtained coral by the Red Sea, the coasts of Africa, and Egypt. The Gauls loved to decorate with it their swords, bucklers and helmets.[p]

Cordovan. A Spanish leather from Cordova.[q]

Coroner. This is a very ancient officer, Du Cange thinks peculiar to the English. In some districts at least, his stipend arose from produce of lands. Once the office was filled by persons of high station; but it appears from statute (3 Edw. I.) that the rank had then declined.[r]

Correction, House of. The Roman *Ergastula*, where Gladiators, Exiles, and condemned slaves were put to work, in cutting stone, &c. were dungeons, lighted only by straight vent-holes, capable of holding about fifteen persons. The gaolers were called *Ergastularii*; the prisoners, *Ergastules*, had half of their heads shaved, and the face marked, that they might be known, if they attempted to escape. Hadrian tried to abolish them, because they were abused for kidnapping and confining worthy people; Theodosius, from the disorders occasioned by the prisoners when liberated by the factions of the Circus which they joined.[s]

Corrigia. 1. The little thong, suspended from charters, in which the subscribing party made a knot, whence perhaps our "tye a knot in your handkerchief." 2. *To put a thong round the neck* was a mark of servitude. 3. *To lay one on a tomb*, to renounce the goods of the deceased.[t]

Costard-mongers. They were apple sellers, generally Irish, famous for the noise which they made.[u]

Cotton. The Greek term for silk, says Dr. Clarke, is equally applicable to cotton, or any fine flax. Denon adds, that cotton was cultivated at Malta in the time of Cicero. Forster[x] shows, that the *Byssus* of the Ancients was our cotton, but it must not be confounded with the *Byssus* of the *Pinna Marina*, a kind of silk. The Ancients knew two kinds of cotton plants, the *Bombax* and *Gossypium*, both belonging to the *Monadelphia Polyandria* of Linnæus. Pliny alludes to the *Gossypium*, or white cotton. Philostratus to the red cotton, or *Bombax*. The Greeks called both kinds ξυλον. Gifford, in his notes on Juvenal, conjectures, that the poetical woven kind worn by the Roman ladies, was muslin from the East Indies; and Strutt observes, that the Hebrew word, translated silk in our Bibles, is thought to be fine cotton, and that cottons were manufactured in this kingdom at an early period. It always continued in the East.[y]

Counsellor. The Roman Counsellor was a man of rank, lawyers never pleading. But when the favour of the people no longer led to preferment, they became mercenary. Augustus made it subject to penalty, and Claudius thought that he did wisely in bounding the fee to between £100 and £200 a cause. They always pleaded in a Toga; Tertullian says, sometimes in a *Pænula*. They spoke standing near the seats of the Judges; but, whilst the accusing Counsel was pleading, that of the Defendant sat on the same bench with the others, till the time necessary, that he might remain unknown. The Defendant had a right

[n] Cayl. Rec. i. 239. ii. pl. 99. Hesiod. Op. et Dier. v. 149. Hoveden, sub anno 1190. Schol. Theocr. Id. ii. 36. Æn. iv. 513. Ov. Fast. v. 441. Enc. Beckm. Inv. i. p. 275.

[o] Oribas. Lib. Medic. Enc.

[p] Plin. xxxii. 2. Enc. [q] Nares.

[r] Hutchinson's Durham, ii. 496. Warton's Poetry, i. 438. [s] Enc. Isid. 15. 6. Freig. in Cicer. ii. 67. Du Cange, *v.* Canava.

[t] Du Cange. [u] Nares.

[x] De Bysso Antiquorum, Lond. 8vo.

[y] Clarke, viii. 38. Denon's Sicily, 272. Plin. xix. 1. Philostr. Vit. Apollon. ii. c. 10. Enc. Strutt's Dresses, Intr. vii. p. 208. Poll. Onom. viii. 17. La Brocquiere, 209.

to demand Counsel. Our Barrister is the old *Apprenticius Legis*. Knighton mentions chests in their chambers, containing charters, deeds, &c. The bag was buckram, not green. In the reign of Mary the fee for consultation was ten shillings each. It was also usual to buy them off from the adversary's side.[z]

Court-hand, a corrupt and deformed Norman character, took its rise among the English Lawyers, in the beginning of the sixteenth century, and was abolished by law *temp.* Geo. II.[a]

Cradus. A theatrical engine, used for flying, &c.[b]

Crambe. A kind of common cabbage, which the Romans ate at the first service.[c]

Crantara. A signal of distress, properly a piece of wood half-burnt and dipped in blood, which was conveyed with all possible expedition from one hamlet to another in cases of imminent danger. It was common to all the Northern nations; and Olaus Magnus says, that it was to summon the inhabitants, and that the burnt end signified that their houses should be burnt, if they did not attend; and that a cord was tied to the other end, to show that they should be hanged; and that it was sometimes hung on masts.[d]

Crape. The cobweb lawn of the Middle Age; the French *Cypris*. Robbery with the head covered is mentioned by M. Paris.[e]

Cretaria Ars. The Fuller's trade, from the chalk used.[f]

Crewell. A kind of fine worsted, chiefly used for working and embroidery.[g]

Crier, Crying Goods. Criers (κηρυκες) were persons selected to make proclamations of various kinds, but the attendant on ambassadors, the σπονδοφορος, or *caduceator*, seems of the nearest application to the modern herald.[h] Pollux mentions one employed to sell vendible goods in the Forum, who was the prototype of the modern auctioneer. He was styled *subhastator*, because the sale was made at a table, at the end of which was a spear, the *city prætor*'s ensign of authority,[i] and he stood under it. There were others for summonses, proclamations, and other forensick concerns. Apuleius describes a Crier, a cunning rogue, with a fund of low humour. In the Middle Ages, they had horns and trumpets, and were sworn to sell truly and well, for as much as they could. They proclaimed the cause of the condemnation of any culprit, as did the Roman Criers; made citations and proclamations of every kind, except miracles, which belonged exclusively to the Archbishop. They also cried wine and all kinds of goods. Among us a common horn was found for them by the Mayor, in notice of proclamation. Books, even of repute, were cried so late as 1700.[k]

Crown of Iron red-hot. A punishment, says Nares, of rebels and regicides.

Crucifixion. This punishment is of the most remote antiquity in Asia, from whence it was probably borrowed by the Greeks and Romans. The latter only inflicted it upon slaves and traitors. The criminal, after a whipping with leather scourges, had his head and hands fastened to the arms of the cross, and was dragged by that, still being beaten, to the place of execution, which was always out of the town. He was then stripped, and nailed to the cross; and generally left to die with famine; but sometimes upon earnest cries for release from misery, was pierced to the heart with a spear. The bodies were left to rot. This and the *crurifragium*, or breaking the legs upon an anvil, were abolished by Constantine.[l]

[z] Enc. Tertullan. Pall. 79. Cic. pro Roscio, 21, 22. Dec. Scriptor. col. 2636. Berkeley MSS.
[a] Astle's Writing, 145. [b] Enc. [c] Id.
[d] Smith's Gaelic Antiq. i. 135. Ol. Magn. vii. 3, p. 146. [e] pp. 313, 314.
[f] Grut. 641—644. Enc. [g] Nares.
[h] Poll. iv. 12. viii. 9, 11.

[i] Rosinus, 701.
[k] Enc. Juven. S. iv. 7. Apul. Metam. Du Cange, *v.* Incrallum, Peltrarius, Præconizare, Tromba. X. Scriptor. 2005, 2144. Tom Browne's Works, iii. 73.
[l] Enc. Plaut. Most. i. 52. Cic. p. Rabir. c. 4. Artemid. ii. 57. Auson. Eyd. vi. 60. Just. xxii. 7, 9. Plaut. Mil. ii. 4, 19, &c.

Crusta. Bread drest with oil.[m]

Cucumber, pickled. Greek and Roman.[n] See Chap. XVII.

Curds and Whey. The invention of Aristæus. The whey was a favourite drink.[o]

Cursor, Courier. The Classical Ancients had two kinds of *Cursores*, or *Couriers;* one on foot, which the Greeks called *Hemerodromi*, who would go twenty, thirty, thirty-six and a half leagues in a day, even forty, to gain a prize in the Circus. 2. *Couriers* on horseback, who changed horses as now. Xenophon gives the invention to Cyrus, but Herodotus makes it common with the Persians. Cyrus, according to Xenophon, examined what a horse could do in a day; and accordingly built stables for horses, where one courier rode a certain distance, and was relieved by another, and so on. It is not certain that the Greeks or Romans had those posts before the reign of Augustus, but they first rode in carriages, afterwards on horseback. Under Dioclesian relays were established. The couriers of the emperors were known by the feather in their hats. There were very swift couriers in the Middle Age. See Post-office.[p]

Custard. The ancient *flawn*, in Cotgrave; *blanck-manger*, in an old Dictionary.[q]

Customs, Custom-house-officer. This tax is suspected to have commenced under the Roman Kings; was abolished by Valer. Publicola; again revived, and again extinguished by Cæcilius Metellus. The Emperors revived the ancient taxes by little and little, or made new ones. Denon describes a presumed Custom-house in Sicily, near the sea, as built like a temple, long and narrow, but less lofty, and steps only on the side fronting the street. A Custom-house existed among the Anglo-Saxons. Stow, in defiance of the statute 14 Edw. III. absurdly says, custom was first paid anno 1425, 3 Hen. VI. The Custom-house Officer is the *Custos ad continendas merces* of Cicero.[r]

Cut-purse. The *Incisor Crumenæ* of the Monkish Chroniclers. Purses anciently hung outside, and thieves used a particular knife, called *Cuttle-bung*.[s] King James I. in his first Progress from Scotland to London, hung a "cut-purse," caught in the fact, without trial, at Newark.[t]

Cutty-stool. A small gallery in the Scotch Kirks, placed near the roof, and painted black, where the offenders against chastity are obliged to sit during service, for three Sundays, making profession of their repentance, and being rebuked by the minister. In these extemporary admonitions, he is sometimes said to have fallen into extraordinary descriptions. Young rakes of fortune have also stood with the culprits to keep them in countenance; a composition in money has therefore been substituted with these youths.[u]

Cut-work. Open work in linen, stamped or cut by hand, and substituted for thread lace or embroidery.[x]

Cypher, Writing in. This did not originate with the Lacedæmonian *Scytalæ*, as the author quoted by Astle; but has been in use beyond the date of history. Jerome says, that Jeremiah transposed the letters, as did Cæsar and Augustus, whose cypher Aulus Gellius has preserved. Æneas Tacitus invented, says Polybius, twenty different methods, unknown to any but himself, without the key. The cypher of the Middle Age was by one dot for *i*, two for *a* (:), three for *e* (⋮), four for *o* (::), five for *v* (:·:). Another mode was by substitution of b. f. k. p. x. for the vowels, yet retaining

[m] Isid. xx. 2. [n] Plin. xix. 5. Enc. *v.* Chlæna.
[o] Enc. Du Cange, *v.* Seracium.
[p] Enc. Du Cange, *v.* Cursor. Angl. Sacr. i. 102.
[q] Cotgrave, *v.* Flans. English Dictionary, or Interpreter of hard English Words, by H. C. Gent, 12mo. 1632.

[r] Liv. Dion. 38. Enc. Denon's Sicily, 216. Lewis's Thanet, 86. Stow's Summarie, 151. Cic. in Vatin.
[s] M. Paris, 172. Dec. Scriptor. 2416. Johns. and Steev. v. 497.
[t] Nichols's Progresses of King James, i. p. 89.
[u] Newte's Tour, 252. Birt's Letters, i. 210, 233, 234. [x] Nares.

their power, as K. B. R. X. S. *carus*. Breithaupt, in his *Art de Dechiffrer*, gives the cypher and key used by the Normans. In Astle we have the cypher used by Alfred. Rymer mentions cyphered letters found upon Leolin, Prince of Wales, *temp*. Edw. I.[y]

CYPHONISM. A very ancient torture, which consisted in rubbing the culprit with honey, and exposing him in the sun to insects. It was done, 1. by annexation to a stake; 2. by suspension in a cage; 3. by extension on the ground, the hands being tied behind.[z]

CYPRUS. Our crape.[a] See CRAPE, p. 431.

DAIRY-MAID. The *Dei* of our ancestors, whose wages were 12 Rich. II. 6*s. per ann.* Men milked among the Classical Ancients.[b]

DAMASK. 1. Damascus was a famous manufactory for this kind of mosaick, which consisted of inlaying steel with gold or silver thread. Ancient rings, with figures and foliage, are found; and remains of Roman and Gaulish armour, so wrought, are in the Cabinet of St. Genevieve. 2. The stuff Du Cange makes of silk, and our Henry V. and Edward IV. wore garments of it. *Damask table-cloths and napkins* were imported from France in 1575.[c] See DIAPER, p. 434.

DANCE OF DEATH. This favourite subject for sculpture and painting in ecclesiastical building, or church-books, affords very fine specimens of costume.[d]

DAPIFER, DAPIFERI. The *Dapifer* was the Grand Master of the Imperial and Royal Mansions. [See the *Glossaries*, &c.] In 1783, near St. John Lateran, were found some ancient paintings, which represented many *dapiferi* or servants, carrying plates loaded with fruits. They are robed in long tunicks, and have open sandals. The sixth has embroidered rosettes upon his tunick at the height of the middle leg. The seventh has upon the borders of his tunick the arms, and many other places, bosses or embroidered rosettes.[e]

DATES. In charters the days of the week and month are frequently expressed by the names of festivals, &c. The explication may be found in Du Cange. Our deeds began to be dated in the reign of Edward I. though not constantly, says Lord Coke, before Edward II.[f] See LETTERS.

DECOLLATION. This was the most noble punishment among the Greeks and Romans. Smyth says, that the first instance of it among our nobility is in the Lords taken in battle at Boroughbridge, *temp*. Edward II.[g]

DECOYS FOR DUCKS. Pliny mentions driving wild ducks upon their taking flight, *in foveas, quibus feras venamur*. Du Cange speaks of the Panthera, a kind of net for taking ducks, the *argumentum*, a machine for taking birds on the water, and *decoy-ducks*, as parts of ancient fowling. A *new* invention to take water-fowl was licensed 41 Elizabeth.[h]

DECURION. 1. Chief of a Decury. 2. A Senator in the colonies. We have an inscription found at Bath, DEC. COL. GLEV. for a Decurion of Gloucester. They were persons above thirty years old, who could not alienate their paternal estates, serve in war, reside out of the colony, or be of certain professions; and out of them were the officers chosen.[i] A certain property was necessary on account of the expences with which they were burdened, from the collection, &c. of the taxes, and besides, they were obliged to give shows to the people, [as now Corporations and their Members do dinners,] so that the office was shunned from expence. As the alienation of lands was regulated by their decrees, we find in most epitaphs DEC. DEC. *Decreto*

[y] Enc. Astle's Writing, 178, pl. 26. Rym. ii. 22. Aul. Gell. Noct. Att. L. 17. c. 9.
[z] Enc. [a] Nares.
[b] Virg. Ecl. iii. Douce, i. 216.
[c] Enc. Du Cange, *v.* Damacius. Strutt's Dresses, 213, 214. Lodge's Shrewsbury Papers, 144, 145. [d] Douce, i. 131. Malliot, Costum. iii. 170.

[e] Enc. [f] Bigland on Registers, &c.
[g] Xen. Anab. ii. 293. Lact. Mort. Pers. c. 22. Enc. Berkeley MSS.
[h] Plin. x. 38. Du Cange, voc. cit. Lodge's Shrewsb. Pap. iii. 162.
[i] Otto de Ædil. c. v. x. xiii. &c.

Decurionum, &c. There were also Decurions of the Priests, &c.[k]

DEDICATION. 1. Of *Temples*, see Kennet.[l] 2. Of *Books*. Phillips, in the Preface to his Spendid Shilling, has given the antiquity of dedicating books, and thinks that they were only superseded in the seventeenth century by mottoes, anagrams, and frontispieces, but these were often added. In 1601 a few shillings only was the price of a Dedication.[m]

DEEDS, were often kept in Abbies; in rooms over porches in Churches; or Town-halls. The formula, "I deliver this as my act and deed," occurs in a charter of 933, at which time Deeds were called *Scripturæ Legales*. The witnesses were, in general, high or other domesticks.[n] See DATE, p. 433; INDENTURE, *postea*.

DEGREES. See GRADUATION, p. 456.

DEODAND, taken from the Law of Moses.[o] Pithæus does not say that it was adopted by the Romans.

DEPOSITIONS. Among the Romans, sealed in attestation of the truth.[p]

DESERT. This service was the most brilliant of all. Towards the decline of the Republick, the women left the room when it was brought in; but when manners became corrupt, stayed. The *dry desert*, in many articles, assimilates the *Epidipnis* or *Post-cæna* of Petronius.[q]

DIAPASMATA. See LOZENGES, POWDERS.

DIAPER. A rich figured cloth imported from the Continent in the thirteenth century, and of various materials, used in surcoats, vestments, and stockings. It was then of *linen*, &c. and what we now call *damask* is supposed to be the same. In the fourteenth century 4*l*. 3*s*. was given for a single ell of damask. Most diapers came from Flanders.[r]

[k] Synes. Ep. 93. Guther. vet. Jur. Pont. ii. 14. Grut. cccxliii. n. . Enc.
[l] P. ii. b. 1. [m] Douce, ii. 425. [n] Brit. Monach. Berkeley MSS. Du Cange, voc. cit.
[o] Du Cange, ii. col. 1408. [p] Plut. de frat. Am.
[q] Athen. xiv. 641. Enc.
[r] Strutt's Dresses, ii. 130. Warton, Poetr. i. 176. Blome's Heraldry, 31.

DIARY. Alexander the Great and Augustus kept journals of their actions.[s]

DIASPHENDONESIS. A punishment said to be brought from Persia. It consisted in fastening each foot to a tree bent, by the rebound of which the criminal was severed.[t]

DIMITY, anciently used for making cushions, whatever was the precise kind of stuff.[u]

DISPENSARY. After Constantinus Afer had learned the Medical Art from the Arabians in Spain, and made it known in Italy, many monasteries prepared medicines, which they distributed gratis to the poor, and sold to the rich. In the Ducal palace of Stutgard, in the sixteenth century, a Dispensary was set up for gratuitous donation of medicine.[x]

DISPENSATORY. Valerius Cordus first uses this word for a collection of receipts.[y]

DISTEMPER (*Painting in*). The process, as applied to emblazoning of arms, either upon wood or stone, was with colours prepared with oils and resinous gums.[z]

DIVINITY. Study of, supposed to be rewarded with the gift of prophecy.[a]

DIVORCE. Whole consistories of the Clergy were formerly held to settle them. About the reign of Elizabeth, it was a popular subject for preachers at Oxford, the learned then maintaining a right to marry again.[b]

DOCK *for Ships*. See SHIPS.

DOCTOR. See GRADUATION, p. 456.

DOG-WHIPPER. Anciently wore a vizard and a cap.[c]

DOMESDAY-BOOK. The idea was seemingly taken from the *Catastrum*, or book from which assessments were formed, mentioned by Ulpian.[d] Alfred is said to have had a Domesday. The most common abbreviations are here given.

[s] Plut. Sympos. Suet. Aug. 78.
[t] Enc. [u] Lib. Garderob. 28 Edw. I. i. 57.
[x] Beckm. ii. 136, 142. [y] Id. 151, 152.
[z] Dallaway's Herald. Inquir. 25.
[a] XV. Script. 515. [b] M. Paris, 313. Berkeley MSS. Lysons's Envir. Lond. i. 235.
[d] Leg. 4. Dig.

T. R. E. Tempore Regis Edwardi.

Bor' [Bordarii]. Tenants, who held a bor' or cottage, with land, on condition of supplying the lord's table, doing his domestick work, or any services which he might require.

Consuetudo. An old rent, service, or custom.

Census Domorum. A rate on the rent of houses.

Ad Pensum. By weight.

In Ora. Ora, an ounce; valued at 20 Saxon pence, the 12th of a nummulary pound. Whether a real or nominal coin is uncertain.

Accipitrem Norresc'. Norway hawks, in very high esteem.

Pacem quam rex manu sua dederit et pacem quam vicecomes dat. Breaches against the peace, which the Sheriff observed in his court, were punished less severely than the breach of the King's peace.

Utlaghe, caput lupinum gerit. Outlaw; to have the same price set on his head as a wolf's.

Forestallum. Forestalling.

Heinfara. The loss or departure of a servant from his master.

Raptum. Rape.

Sac. The power of hearing and determining causes and disputes, levying fines, administering justice, &c.

Soc. The territory, in which such privileges were exercised.

Terra Regis. Lands held by the King, and managed by Bailiffs.

Berewica, Berewita. Sometimes the member of a manor; or a smaller within a larger manor.

Hida, a hide; varied in different counties.

Carucata, as much as one man could plough in a year; different, not less than 80, or more than 120 acres, according to some authorities.

Car' plus possint esse. The land could maintain more ploughs, *i. e.* is capable of improvement.

Villani. Bondmen, who held their lands by tenure, yet all their property was at the will of the lord.

Prepositus. A bailiff, or governor, a chief officer in a town, village, or manor.

Bedellus. Apparitor or crier; keeper of a prison; sometimes the under bailiff of a manor.

Presbyter. He was not maintained by tythes; but by land, a stock of servants, and cattle. When a Priest is mentioned, it is concluded that there was a church.

Leuva, Leuveda. Generally a mile; not certain.

Virgate. A yardland, varying according to the soil.

Radchenistre. A free man.

Heia. A hedge or fence. A park fenced round.

Sticha Anguillarium. Twenty-five eels hung upon a stick.

Colibertus. Buri. Synonimous. One who held in free soccage, or who, of a villan, was made free.

Census. A tax or tribute.

Quarantina. Commonly called a furlong; somewhere, forty perches.

Præstitit. Mortgaged.

Diratiocinavit. Claimed of the Mortgagees.

Circset. A tribute paid to the church in commodities.

Sepultura. Burial fees; a kind of mortuary.

Expeditiones et Navigia. Contributions towards equipping forces by sea and land.

Firmare, to pay a rent in kind.

Pasnagium, Pannagium. The fruit on forest trees, as acorns, &c. food for pigs; sometimes the rent was paid in kind.

Inland. Ancient enclosed land, principally allotted to the growth of corn. It was opposed to

Forland, or out-field lands.

Miles, Thane. *Miles Regis Domesticus.* Tenants in Great Serjeanty; by knight's service, having other milites under them.

Summa Annonæ. A seam of corn.

Recognitio Terræ. A payment for protection from the lord.

Thelonium, Tolnetum. Toll in fairs, markets, roads, &c.

Cotarii, Cotmanni. Not the free cottagers, but those who paid a certain rent for a very small portion of land.

Frustum. A detached and dispersed lot of land.

Masuræ, Mansuræ. Messuages, houses, and lands.—For further illustration, see Kelham, and Sir H. Ellis's Introduction to Domesday.

With regard to the population, Domesday is no document. Few, if any, persons are recorded, whose lands did not owe rent or service to the Crown. For instance, only ten burghers are mentioned at Bristol, though a great and populous city.[e] So that it is, in fact, a Survey of the Crown Property, not of the Nation at large.

Dormice, fatting of. The inhabitants of the country fatted dormice for presents to their patrons in the towns. Varro says, that they shut them in a vessel, without light; for which purpose, Fulvius Hirpinus invented a *glirarium.* Pliny notes, that it was a *Dolium* or vase. Winckelman found one at Herculaneum. It was a vase of earthen ware, nearly twenty-three inches high and eighteen diameter, with a mouth tolerably large, and within, small semiglobular basins were worked, to hold food.[f]

Dragon. 1. On church banners signified the devil. 2. A *Fire-work.* In Germany it was made of hoops and flexible twigs, and after lighting thrown into the air. La Brocquiere mentions one flying round a hall.[g]

Draining Lands. Cornelius Cethegus, Consul, drained the Pontine Marshes, A. U. C. 593. Ours were chiefly works of the Monks; but in the reign of Elizabeth, we hear of a new invention "to inne and drayne grounds."[h] See Dugdale on Fens.

Drover. The Anglo-Saxon *Drofman.*[i]

Drowning. A military punishment, which occurs in a charter of Richard I. only.[k]

Drum-capstan, for raising heavy anchors, invented by Sir Samuel Morland, who died 1695-6.[l]

Drunkards. A whip was hung in the church for punishing them. The emblem of them was a barrel standing on end, with a bung hole above and a spigot beneath. Accordingly, at Newcastle, a tub was put over them, with holes made for the head and hands, and so they were obliged to walk through the town. The Classical Ancients conveyed people to bed, as now.[m]

Dumplings. The Carthaginian, of meal, water, new cheese, honey, and an egg, were noted. Dumplings are also Roman and Welsh.[n]

Dyers. This art is of Asiatic origin. Pollux says, that the Phenicians let down into rocky places a rope with baskets annexed, into which the shell-fish could enter, but not escape; then broke the shells, and from the flesh, boiled in a caldron, prepared the famous *purple* dye. Colonel Leake shows, that the scarlet dye was made from the blood of an insect found in a thorn, called *κοκος.*

The art consisted in three grand operations:—1. Completely cleansing the stuff, which was done by the fullers. 2. Disposing, by certain compositions, the stuff for imbibing and retaining the colour. 3. Preparing the colour-bath, in which the stuff was to be put, and working it according to the rules of art. These processes are generally described by Plato, in a simile intended to illustrate the proper manner of imbuing the minds of youth with right principles. Pliny, speaking of the Egyptian mode of dyeing, says, that they began with rubbing the stuff, and afterwards applied drugs (*i. e.* mordants), which left no tint, but prepared the stuff for imbibition of the colours afterwards laid upon it. The Greeks sometimes began by first applying the mordants (*στυμματα* or *δηκτικα*),

[e] Turner's Anglo-Saxons, iii. 297.
[f] Enc. Mart. 358. Varr. Re Rust. c. 13. Plin. viii. 57.
[g] Du Cange, *v.* Draco. Antiq. Vulgar. 281. La Brocquiere, 57.
[h] Sigon. 170. Lodge, Illustr. Brit. Hist. iii. 162.
[i] Lye.
[k] Grose's Milit. Antiq. ii. 103.
[l] Lys. Envir. i. 414.
[m] Griffiths's Bethel, 4to. 1634, p. 135. Lys. Envir. i. 375. Brand's Newcastle, ii. 192, and plate. Plut. Sympos. B. viii. Q. 10.
[n] Cat. Re Rus. 86. Lubin. in Juven. 470. XV. Script. 188.

and afterwards putting on the colour; sometimes they mixed the mordant with the colour, and then one operation sufficed. These mordants consisted of astringents and bitters, as alum, galls, ceruse, verdigrease, &c. But Pliny further says, that the Egyptian workmen, after having applied upon a piece of cotton divers matters, plunged it into a colour bath, left it there for a short time, and then withdrew it from the caldron, tinted with many colours. This was effected by means of drugs, which, like acids and alkalies, had the property of changing colours, and are now called alterants, among which, with regard to the purple dye, was urine.[o] The Classical Ancients understood the art of dying leather, ivory, tortoiseshell, horn, the hair of animals, wood, wax, stone itself; and the substances which they used to expose to dying, were wool, cloth, linen, cotton, or materials of that vegetable; as to silk, properly so called, the Greeks and Romans had it from the Indies, wrought and ready-dyed. Wool, from its facility of receiving the dye, was probably the first substance dyed. They began to dye linen very late. The preparatory operation of bleaching was performed by lye and solutions of kali, in which it was washed at different times. They finished the process, according to Pliny, by boiling it with heracleon, a kind of poppy. There is reason to think that they bleached *cloths* by *exposure;* wax they certainly did. They put it into sea-water, or into a lye of alkali; afterwards they reduced it to small pieces, which they put upon the ground to receive the influence of the dew. He adds, that others exposed it to the sun, and watered it many times a day. They also bleached sponges by exposing them to the moistness of the air, and brightness of the moon. The preparatory process with cotton was nearly similar; but this dying was most usual among the Asiaticks. They next applied *mordants* to fix the colours; and these were not deemed solid, unless they could resist a lye, or a solution of some salt. These *mordants* consisted of alums (the kinds according to the colours), the oxides of white lead, copperas, gall-nuts, &c. They also used urine and lime. Thus Ameilhon in his Essays on the subject.[p] Dying twice among us is Saxon; and Strutt notices skill in it; but the art, in general, as now practised, was brought to us from the East by the Italians.[q]

DYING-SPEECHES, anciently written in verse.[r]

EAR. Cutting off the ears was anciently the punishment of plunderers of temples, fugitives, slaves, thieves, &c. A slave who, from regard to his master, refused freedom, had his ears bored. Pulling the ears, as a punishment of children; and of witnesses, to compel them to remember their evidence, Roman customs, were adopted by the barbarous nations. The victorious English stuffed the ears of the young gentlewomen of Wales by way of punishment.[s]

EARNEST MONEY. The Roman earnest was a ring; and the wife of Theodoric had one of gold, which was called *Signum*, and an evidence of contract. *In-penny* and *Out-penny,* in the Middle Age, was the penny paid to the Lord for entrance upon the possession of a farm. Earnest-money was also called *God's Penny,* from the French *Denier à Dieu.*[t]

ECLOGUES. The first in England are Barclay's, *temp.* Henry VII. and VIII.

EDUCATION. Winckelman has published an ancient bas-relief, representing the education of two children of rank. One, about twelve years old, holds a diptych, or double tablet, long, and fastened by a hinge. A pedagogue, half naked, like the ancient philosophers, holds a roll *(volumen),* and

[o] Ameilhon, sur la Teinture des Anciens, Mem. de l'Instit. iii. 357, seq.

[p] Mem. Instit. Nat. i. 531, seq. iii. 357, seq.

[q] Lye, *v.* Gode-Webb. Beckm. i. 62.

[r] Jons. and Steev. Shaksp. iv. 391.

[s] Du Cange, *v.* Auris, &c. Whitby on the N. Testam. ii. 567. Hoare's Girald. i. 164.

[t] Enc. Du Cange, *v.* Inpenny. Signum. Percy's Ballads, ii. 128.

speaks to the child. A man, carrying a tragick mask, with a long peruke, shows it to the same disciple. Farther off, a woman, covered with simple drapery, and seated, is looking upon a naked child, four or five years old, whom an old woman, without doubt the nurse, brings to her. By her side, upon an hexagonal cippus, is a globe, which two women touch, and of which they seem to explain the mechanism to the child.[u] Kennet, &c. give full accounts of ancient classical education. Singing, dancing, reading, skill in husbandry, good horsemanship, swimming, decorous motion of the feet and hands, the exercise of arms, various gymnastics, eloquence, drawing, &c. were also common modes of education. The Greek boys were instructed in Homer, and the Roman in Virgil.[x]

Education of the Britons. Pelloutier tells us, that the ancient Celts did not know how to read, but learned hymns [triads] by heart, that they sang and danced to musick, and that their exercises were entirely military. Learning was confined to the Druids. The youth among the Gauls were obliged to keep the belly within the compass of a girdle of a certain size, whence the iron girdles of the Britons mentioned by Herodian, and they were to effect this by fasting, running, riding, and swimming, and other athletick exercises; all which Giraldus mentions of the Welsh and Irish; and Tho. de Elmham of our Henry V. who was educated in Monmouthshire. If they grew so fat as to exceed the bounds of the girdle, it was not only a disgrace, but they were fined. They held it dishonourable to learn to read and write, and what they could learn from their Druids is shown by Strabo, who says, that the latter, in their lectures of morality, gave this as a maxim, that the fertility of the fields depended upon the riches of themselves, the Druids. From these premises, we are fairly justified in concluding the following account of ancient British games to be a good and authentic display of the education usual among the laity allowing for some modern additions. Of the twenty-four Welsh or British games, there were ten *gurolgampau*, or manly games, *viz.* 1. to lift up great weights; 2. running; 3. leaping; 4. swimming; 5. wrestling; 6. riding. These six were styled *Tadogion, viz.* pertaining to fathers, or grown-up persons, and required only bodily strength and activity; this last, *Marchogaeth*, is supposed to have included charioteering, or the skilful driving and management of different kinds of carriages. The other four were: 1. archery; 2. playing with the sword and buckler; 3. playing with the *Cledda deuddwrn*, or two-handed sword; 4. *Chwarau ffoun ddwybig*, or playing with the two-end staff or spear. Next to these were the ten *Mabolgampau*, or those more peculiarly adapted to young men; *viz.* 1. coursing; 2. fishing; 3. fowling. The remaining seven were of the domestick kind: 1. *Barddoniaeth*, or poetical composition; 2. *Chwareu'r Delyn*, or playing upon the harp; 3. reading Welsh; 4. singing with the harp; 5. singing between three or four, most probably in alternate stanzas, or *Pennillion;* 6. drawing or painting, particularly coats of arms; 7. heraldry.[y] N. B. Of the Education of the Clergy, sufficient is said under the article "British Monks," in the Monachism.

Education of the Anglo-Saxons. Among them we find children learning the psalms and some books by heart; at home religiously brought up under their parents or masters, or in monasteries, or under bishops, who either made monks or clerks of them, or sent them adults in arms to the king. We find them rewarded with figs, grapes, nuts, almonds, apples, pears, or money. Alfred remained without any tuition till twelve years old, when he was instructed in hunting, building, and psalmody. He strongly urged his no-

[u] Monum. Ined. n. 184.

[x] Plut. de vir. doct. Suet. Aug. &c. quoted in Fosbroke's Gloucestershire, Appendix.

[y] Pelloutier, Mém. des Celtes, L. ii. c. 7. 16. L. ii. v. 1. L. iv. v. 2. 194. Herodian, p. 121. Ed. Dan. Parry. Univ. Hist. xviii. 621, seq. Strabo, L. iv. Williams, in the Cambrian Tourist, p. 332.

bles to the instruction of children in letters. All his children were educated in the Anglo-Saxon psalms, books, and poetry. Æthelweard, Alfred's youngest son, says Mr. Turner, received a sort of publick education. He was committed to proper teachers, with almost all the noble children of the province, and with many of inferior ranks. There they were all assiduously instructed in Latin and Saxon, and writing; and, when their matured age gave the requisite strength, in hunting and gymnasticks, as auxiliary to warlike habits. Wolstan says of Ethelwold, "It was always delightful to him to teach children and youth, and to construe Latin books to them in English, and explain to them the rules of grammar and Latin versification." [z]

Education of the Normans and English. Female education consisted in needle-work (especially), and reading; in letters, when intended for nuns. Boccacio describes a wife "as young and beautiful in her person; mistress of her needle; no man-servant waiting better at her master's table; skilled in horsemanship, and the management of a hawk; no merchant better versed in accounts." Chaucer mentions reading and singing as the education of little children. As to English, the language was not spoken, nor even understood, in the twelfth century. Higden, as translated by Trevisa, says, that it was the custom, after the Norman Æra, for children at school first to learn English, and then to construe their lessons into French. Besides, gentlemen's children were uniformly taught to speak French, which was a fashion, and gave birth to the proverb, "Jack would be a gentleman if he could speak French." Barons were duly educated in agriculture and arms. Arthur, son of Henry VII. was instructed in grammar, poetry, oratory, and history; but reading and writing were from the fourteenth century the chief parts of education, as now. In the reign of Elizabeth, ladies understood Italian, French, the lute, often some Latin, and sometimes understood the globes, astronomy, &c. Even so late as the time of Charles I. Peacham says, "parents either give their children no education at all (thinking their birth or estate will bear out that), or a very slight one." This passage accounts for Squire Western, Sir Tunbelly Clumsey, &c.—Education, in all the early stages, was very rarely at home, but in the court, or the houses of nobles, &c. This was general in both sexes.[a]

Effigy, hanging in. Coryatt mentions the suspension of the figure of a malefactor, who had escaped justice, upon a gibbet.[b] See Hanging, p. 459.

Elections. Bribery, treating, canvassing, processions of voters at the heels of the candidate, dancing attendance after the great, forming factions, and other electioneering arts, occur in the Classical Æra. Among us, the candidates were not always present at the day of election, and Under Sheriffs observe, that they mean to return according to the number of votes, *provided the Sheriff does not direct otherwise.* Lord Chancellor Jefferies came to Arundel on purpose to overawe the electors.[c]

Electuary. This occurs in the Middle Ages, but was to be taken only at certain periods, determined by astrology.[d]

Embalming. This ancient art was borrowed by the Egyptians from Ethiopia, where gums and resins abound. In Egypt it was a trade. The processes are detailed by Rouelle.[e]

Emblemata. The Greeks and Romans so called inlaid works; and all the ornaments of vases, moveables and

z XV. Scriptor. 46, 62, 256. Dec. Script. 77, 130, 378, 448, 571, 1056, 1690, &c. Trivet. 4. M. Paris, 11, 98. Turner's Ang. Saxons, ii. 270, 415.

a Script. p. Bed. 404. a. X. Script. 378. Past. Lett. V. 144. Chauc. Prioress's Tale. Berkeley MSS. M. Par. 139. Angl. Sacr. ii. 401. Biog. Brit. iii. 351. ed. 2d. Boccac. Decamer. Day ii. Nov. 9. See School.

b Coryatt's Crudities, i. 24.

c Plut. de Progr. Virt. de Exil. &c. Past. Lett. iii. 432. Antiq. Repert. i. 142.

d Du Cange, *v.* Trosiscus. Triveti Annal. 117. Hopton's Concordancie of Yeares, b. 1. p. 193.

e Mem. Acad. des Scienc. Enc.

habits. Du Cange makes them additions to other works for the sake of ornament, Mosaic work.[f]

Embroidery. That this art was derived from the Barbarians, and first applied to the decoration of arms, is agreed. Strutt says, that it was known to the Israelites. In the Anglo-Saxon, and later periods, men worked in embroidery, especially in Abbies.[g]

Emetics. Mentioned by Galen. In the Middle Age there was a small vessel, called *Lebedium*, used on purpose for vomiting.[h]

Emmanuel. This word was formerly prefixed, probably from pious motives, to letters missive, and other public deeds.[i]

Enamelling. Pliny says, that the author of it is not known. In the Dresden Gallery are very fine blue enamel figures of Egyptian deities. Indeed, enamelled vases are as old as the age of Porsenna, and the art was successfully practised, in later ages, at *Faenza* and *Castle Durante*, in the Duchy of Urbino. Warton affirms, that it was chiefly the work of artists from Limoges, in France; but the art was only revived there in the sixteenth century. About 1630, *Jean Toutin*, a goldsmith of Chasteaudun, invented the art of painting with *opaque* enamel; *Mortiere* used it in rings and watch-cases; *Chartier* in flowers. *Petitot* and *Bordier* were the first portrait painters; and *Louis Guernier*, a miniature-painter, exceeded all his predecessors.[k] Since this work was first published, has been excavated from one of the Bartlow barrows, a very fine enamelled vase,[l] coloured and patterned all over. Buonarotti,[m] &c. have shown that it was the practice of the Ancients, Egyptians, Persians, and Greeks, to tool out (as was done with this Bartlow vase) the figure intended to receive the enamel, which was burnt in. Here, then, were processes similar to those used in the Etruscan vases and coloured glass, and transferred from pottery to metal an improvement or practice which Philostratus especially ascribes to Barbarian islanders or coasters, as if *they* had any arts not derived from Asia, through the mercantile inhabitants of Tyre and Sidon (the Phenicians), and he, Philostratus, had not borrowed his opinion from Vulcan and the insular smiths of Lemnos, because he and Pliny also knew nothing of the twenty-seventh chapter of Ezekiel, where allusion is made to the manufactures and export trade of China and India far older than Homer. As to enamel being an *encaust* and i. q. *Smaltum*, it is clearly exhibited by Du Cange;[n] but as in the Bartlow vase the enamels are true glasses, not encaustic, as commonly understood (i. e. are colours burnt in), the reason why enamel is not included among the encausts of Pliny is, that it was not similar to these in process or materials, and was applied to wood and *combustible* subjects.

Encaustick Painting. The basis of the encaustick painting of the Classical Ancients was wax bleached in sea-water, thrown into a lye of natron, in the proportion of one part of natron to twenty of wax. The encaustick painting upon bricks and tiles common among us is supposed to have been derived from Italians settled here. Many great abbies had kilns on purpose. The designs were at first Scriptural stories, afterwards heraldick figures, &c. They seldom consist of more than two colours.[o] See Chap. VI. p. 132.

Encytum. Roman pastry, made of cheese and *alica* rubbed with oil, and served up with honey, or wine mixed with honey.[p]

Engravers' Marks. Those of foreigners may be seen in the Polygraphick Dictionary.

f Enc. Du Cange.

g Du Cange, *v.* Barbaricum. Strutt's Dress. Intr. i. ix. X. Script. 878 et al.

h Aloys. Theatr. Ellebor. Du Cange.

i Nares.

k Plin. xxxv. 7. 11. Beckm. ii. 360. Wart. Poetr. i. 377. Felibien. Dict. Polygraph.

l Engraved Archæologia, xxvi. pl. xxxv. Archæologia, xxvi. 307, 312.

n *v.* Smaltum.

o Enc. Dallaway's Herald. Enquir. 109.

p Enc. Cat. Re Rust. 81.

ENGRAVING. This elegant art is ascribed to Maso Finiguerra, a Florentine goldsmith, whose secret gaining wind, Albert Durer and Lucas began to engrave, both on wood and copper; but good Antiquaries are of opinion, that both these arts are borrowed from the makers of playing-cards. The two arts appeared among us between the end of the fifteenth and the middle of the sixteenth century, but no certain specimens can be appropriated. Hollar first applied the art to views, and other subjects, besides portraits; and John Payne was the first Englishman who distinguished himself in it.[n] See XYLOGRAPHY.

ENGROSSING anciently signified a neater writing. In the sixteenth century, the English lawyers engrossed their conveyances and legal instruments in characters called *Secretary*, which are still in use.[o]

ENIGMA. Making these was a favourite employment of ingenious Greek girls.[p] Of these a concomitant, as also a convivial pastime over the glass was the γριφος, so denominated from a fishing-net so termed. Pollux also says, that it differed from the enigma which was always gay, whilst the Gryphus was always serious. Clearchus and Athenæus define it as a kind of riddle, and Bochart from that definition says, that Samson's riddle (Judges xiv. 14.) was a griphe. Athenæus and Pollux say, that it was customary with the Ancients to propose such riddles during a repast; and that he who decyphered them was rewarded with a particular choice viand, and he who failed was fined with a glass of salt and water.[q]

EPHEMERIDES. Hakewill says, that ephemerides were unknown to Ptolemy and the Ancients; and first brought to light by Purbachius, but afterwards perfected by Zelandinus, &c. He must mean some technical peculiarity by the word, for *Ephemerides*, as schemes of the heaven for the day, occur in Juvenal.[r]

EQUULEUS (*Torture*). 1. The pulley which raised criminals and let them fall again, in order to dislocate their limbs.—2. *Fidicula*, meant generally the *Equuleus*; specifically the cords, by which the criminal was extended. The *wooden-horse*, of which in CHAP. IX. p. 401.—3. A bench, upon which criminals were extended for dislocation of the limbs by tournequets.—4. A sort of gallows or fork, to which the bodies of the martyrs beheaded were affixed.[s]

ERNEUM. The ingredients were the same as the *Placenta*. They were well mixed in a trough of wood, placed in a *hirnea* or vessel of earth, and plunged in another of copper, full of warm water, in which they let it boil near the fire. When the *erneum* was boiled, they broke the *hirnea* to use it.[t]

ERYNGO-ROOT. First candied at Colchester, about the beginning of the seventeenth century, by Robert Buxton, apothecary.[u]

ET, rendered by &, formerly entered into the composition of words, as *&tiam* for *etiam*, *r&in&* for *retinet*, and *p&ite* for *petite*. This manner of writing ceased in the twelfth century.[x]

ETCHING. Contemporary with copper engraving in some accounts. Others ascribe it to Parmigiano in the sixteenth century.[y]

ETESIUS LAPIS. Pliny thinks it the best for making mortars, used in pounding medical substances. Salmasius from thence thinks it a kind of porphyry.[z]

EVANGELISTS, SYMBOLS OF. An Ox for Luke, Lion for Mark, Eagle for John, Angel for Matthew. Undoubtedly taken from the living creatures in Ezekiel, chap. i.[a] and allegorized without end.

[n] Gough's Brit. Topogr. p. x. xxviii. 471. ii. 324, who varies from Dibdin's Typogr. Antiq. i. v. vi. vii. xxiv. and others.

[o] Astle's Writing, 139, 145.

[p] Plut. de conviv. Sapient. Diog. Laert. p. 62.

[q] Pollux, vi. 19. Athenæus, l. x. Bochart Hieros. p. 15. l. 4. c. 12. Enc.

[r] Hakewill's Apolog. 300. Juv. S. vi. l. 575.

[s] Enc. Du Cange. [t] Cat. Re Russ. Enc.

[u] Morant's Colchester, 92.

[x] Nouv. Diplomat.

[y] Dict. Polygraph. Bromley's Arts, ii. 505.

[z] Enc. Plin. xxxvi. 12. Salmas. in Solin.

[a] So the Golden Legend, fol. clxxxx. in St. Luke

Eulogiæ. See Bread, p. 418.

Eunuchs. Semiramis is said to have been the author of this barbarous practice. The people of the Isle of Delos were celebrated for making eunuchs, of which the operation was performed at fourteen years of age; and Andramitus King of Lydia *spayed* females. The dreadful mutilation of some eunuchs in Turkey was known to the Ancients, and was common in the Middle Age, in those sold to the Spaniards by the merchants of Verdun, who were noted for this traffick. They were in the service of Saladin and the Western Emperors. To prevent young men from connection with the other sex, the Romans had a custom called *infibulatio*, of confining the prepuce by a ring or buckle, and in the Museum Kircherianum is a bronze figure, whose prepuce is infibulated. Celsus describes the process. It was a common practice with singers, though Plautian castrated for this purpose more than one hundred youths. Eunuchs played female parts on the theatre. Of their particular conformation in sculpture, see p. 165.[b]

Exchange. The Encyclopedia merely notes, that the Roman *Basilicæ* were of this kind. The Athenians had in the Piræus a place called *Δειγμα*, from the *δειγμα* or sample of their goods, which strange merchants carried about in a little dish, and this place was always full of strangers. In the Middle Age, they were called *Fundæ*, and Bernard de Breydenbach, in his Itinerary, speaking of Alexandria, says, the *Fonticus* is a large house, where traders, &c. keep their goods, and hold a market. In the Antiquarian Repertory is the description of an Exchange as now.[c]

Exchequer. The *Scaccarium*, at which the Judges sit, says Gervase of Tilbury, is a square table, about ten feet long and five broad, having a border all round, about four fingers broad. A cloth is placed over it, not of any colour, but black, marked with twelve stripes, crossing each other like a chess-board. Bankers had the same tables for counting. Counting-houses were called Exchequers, but it was presumption; for Froissart, speaking of a usurper, says, that he, like the Earl, had also his Exchequer chamber, where money was paid.[d]

Execution. Places of execution out of the town, hanging in a cap with the hands bound, conveyance on a cart or sledge, and claim of the executioner to the cloaths, and our ancient custom of arraying them in a particular dress, are of Classical Antiquity. We hear, however, of men walking to be hanged, in Scotland. Formerly they were left hanging longer than now; a murderer, even for three days. The executioner, among the Romans, could not reside in the town; and the prohibition still obtains in Germany. Among us, he formerly wore a white apron; and if he had beheaded a State Criminal was vulgarly dubbed *Esquire* during the rest of his life. Jack Ketch is said to be taken from a famous practitioner so called, "whose wife said, that any bungler might put a man to death, but her husband only knew how to make a man die sweetly." The *tunica molesta* of the Romans was a garment made of paper, flax, or tow, smeared with bitumen, pitch, or wax, in which incendiaries were burnt; and from hence came the peculiar dress worn in the Auto da Fe. Among us, trumpets and clarions preceding the criminal are very properly dismissed. Executions could never take place on Sundays. Hoveden, under the year 1039, says, "*Thrond* suum *Carnificem* [not *butcher* I think in this place] et alios *magnæ dignitatis* viros;" by which it should seem that, among the Anglo-Saxons, the person to whom the office properly belonged, was a man of rank. In proof, Froissart says, that the King [Richard II.] was present at the execution of the Earl of Arundel, which was performed by the Earl's son-in-law, the *Earl Marshal*,

[b] Amm. Marcell. l. xiv. Cicer. pro Cornel. Epiphan. c. Valer. Petron. i. 121. Enc. Du Cange, *v.* Carsamatium. M. Par. 351. Dec. Scriptor. 1213. Cels. L. vii. c. 25. Winckelm. Mon. Ant.

[c] Casaub. in Theophrast. 342. Du Cange, voc. cit. Antiq. Repert. ii. 33.

[d] Du Cange, *v.* Scaccarium Judæorum. Froiss. vi. 114.

who bandaged his eyes. In the same manner, the Sheriff is said now to be the actual finisher of the law, *virtute officii*.[e]

Executioner. The man who appertained to the pit or subterranean prison,[f] according to oné appellation, had the following implements: a sword, rope, a heavy stick or club,[g] poison, and hemlock.[h]

Exhibitions to poor Scholars. Formerly private charities of the nobility.[i]

Exile. Among the Ancients it was a refuge from severer punishment. The Golden Legend notes that people were taken out of the town to exile in a cart.[k]

Explicit. This word, in common use in the time of Jerom, occurs in MSS. for *Finis*. It is an abbreviation of *explicitus*, finished.[l]

Exposure of Children. This was common over all Greece, except Thebes, where it was illegal. The Greeks added marks, dresses, toys, &c. for future recognition. The place was generally the streets. Rous notes, that it was most usual with lame or deformed children, and adds, that upon land, the infant was enclosed in a round vessel made of leather, bound and fastened, or locked on one side; if on water, in a kind of basket, smeared and closed with slime and pitch. The Romans exposed their children upon the banks of rivers, &c. The Christian Emperors forbade it.[m]

Express. See Cursor.

Factor, Factories. According to Governor Pownall, factories were established in the several ports of the Mediterranean by the Greeks of Marseilles. Factors were the Roman Institores, which signified two professions. 1. A person, who sold by commission the cloths, &c. for tailors and others, the Blackwell Hall Factor of the present day. 2. The foreign factor, who went abroad, also as now. In 1373 factors are mentioned as the agents of merchants or drapers.[n]

Fair. Romulus, Servius Tullius, and the Republic at its commencement, are severally said to have first instituted fairs, that the country-people might come on every ninth day to market, hear the laws proclaimed, decrees of the people, &c. When a law had been thus proclaimed for three market days, it definitively passed, from whence our custom of similar proclamation. They were attended by Augustus, and Candidates used to sit on an eminence, that they might be seen. Learned men used to speak declamations at them. Booths, tents, and wooden stands for shows were always usual in such places. In the Middle Age, we find *baleta*, a kind of porticoes to screen goods from the weather; the *bord-halpeny* or toll, for erecting booths; the *Cohuæ*, the porticoes, sometimes the pie-poudre court; fairs held in the streets, and indulgences granted to those who came to the benediction of those fairs. In 1290 we find that Mercers sat on the ground, in some instances at least, to sell their goods, and paid only a halfpenny toll, and all others who sat at a stall paid one penny. Fairs were appointed on Saints' days, in order that trade might attract those whom religion could not influence; and persons obtaining grants of fairs, sometimes fixed them upon the days of those Saints whose names accorded with their own. Fairs were held on purpose for selling greyhounds and other dogs. Courts similar to Pie-poudre courts were usual both with Greeks and Romans, who introduced fairs into Germany and the North. In time of war, they were guarded by soldiers, because they were often attacked on account of plunder. At Newcastle, a bell, called the thief and robber bell, proclaimed

[e] Lubin. in Juven. 152, 378. Senec. Ep. iv. Tac. Ann. iii. 76. Liv. l. i. c. 26. Plut. de Virt. Fœm. Script. p. Bed. 355. a. X. Script. 832. Froiss. i. 32. Hutchinson's Durham, ii. 272. Birt's Lett. i. 324, 325. Phillips's Shrewsb. 203. Render's Tour, i. 124. Plut. de virt. Fœm. Antiq. Repert. i. 227. Grose's Vulg. Dict. Froiss. x. 29.

[f] *δημιος, δημοκοινος, οπρος τω ορυγματι.*

[g] *τυμπανον.*

[h] Poll. viii. 7. [i] Berkeley MSS. [k] Enc. Gold. Legend, f. lxxxii. [l] Enc. [m] Enc. Archæolog. Attic. 217.

[n] Enc. Pownall's Prov. Rom. 56. Enc. *v.* Institor, Du Cange, *v.* Drappus, Draperiis, Factoria, &c.

the two annual fairs. At the famous fair of St. Giles, Winchester, no shops were permitted to be open in the city and seventeen miles round. Officers were placed at the bridges, city-gates, &c. to receive toll. The Bishop's Justiciaries sat in the Pie-poudre court. The booths were divided into streets. Every county had its station. Monasteries had shops, and foreigners bought goods there. Fairs were so sought, because shops were rare, and stores for a whole year were then laid in by housekeepers. The vendors, in order to attract buyers, were accompanied by jugglers, minstrels, and buffoons. Exhibitions of wild beasts, &c. were usual among the Romans, with pictures drawn of gladiators, and public annunciation of the show. Fairs were also held in church-yards on the days of the dedication of the church, &c. Mr. Baker says, the origin of fairs has been sought for in the annual resort to some holy well, or to the festival of the Saint to whom the church is dedicated; and hence the *most ancient* fairs will be found to correspond with the dedication of the church, and were frequently kept in church-yards, till restrained by the statute of Winchester, 13 Edw. I. Both these rules may be applied to some fairs. The clergy officiated on certain days; and after service the people went to rural sports.[1]

Falernian Wine. Falernum lay between Sinuessa and Calene. This wine was the second best of those of Italy, and there were three kinds, the rough, sweet, and fine. Some used the term *Falernian* only in reference to the wine which grew on the lowest part of the hills. They called that which came from the top, wine of *Gaurus*; that from the middle, wine of *Faustianum*, was the best. Other accounts say, that the famous Falernian was also called *Amineum Vinum*, which Du Cange makes a white wine; and that it was so denominated, because made of the grapes of Aminea, in Campania, brought, according to Columella, from Thessaly, and the first and most ancient wine known to the Romans. Falernum is now Monte Fiascone.[m] Mr. Hog says, "In the neighbourhood of St. Agatha, on the slopes of Monte Masscio, is now made the greatest part of the Falernian Wine, though chiefly drunk by visitors at Baiæ."[n]

Fallowing. Roman husbandry.[o]

Farm, Farmers, Farm-yard. Mention has been made of the Roman farm-yard under Villa, Chap. V. p. 84. Cato, Varro, Columella, and Pliny, recommend a farm to be near a town, good land, plenty of workmen, and perfect ingress and egress by water or roads. The farmers and their stout daughters worked themselves. The exterior of the palace of Ulysses certainly resembled a farm-yard, the resort of cattle, and encumbered with dung-hills; and all the operations connected with the preparation of food were carried on within its precincts. The yard, as surrounded by a barn, stalls for cattle, and other offices, also occur in the Salic Law. To the Anglo-Saxon husbandry, given under the word Almanack, Chap. IX. p. 257, may be added the following from Mr. Turner: "The Anglo-Saxons used hedges and ditches to separate their lands, had common of pasture attached, and meadows. Every estate had also an appropriate quantity of wood. They sowed their wheat in Spring, had ploughs, rakes, sickles, scythes, forks, and flails, like those commonly used; carts or waggons; windmills and water-mills. They were careful of their sheep, and sheared them at Midsummer. The shepherd early in the morning drove them to pasture, and stood over them in heat and cold, with the dogs, lest the wolves should destroy them; led them back to their folds; milked them twice a day; moved their folds; and made cheese and butter. They went

[1] Rosin. 302. Archæol. i. 190, 192. Suet. Aug. c. 43, 92. Illustr. Gramm. in. M. Ant. Gnipho. Casaub. in Theoph. 349. Plin. xxxv. 7. Du Cange, *v.* Indictum, Menestres, &c. XV. Scriptor. 375. Berkeley MSS. M. Par. 652. Dec. Scriptor. 2588, 2631, 2764. Popul. Antiq. ii.317, seq. Wart. Poetry, ii. 367. Baker's Northamptonshire, i. 36.

[m] Enc. Plin. xiv. 6. DuCange, *v.* Amineum Vinum. Evelyn's Mem. i. 81.

[n] Hog's Tour in Italy, p. 187.

[o] Varro, i. 44, et al.

out to plough with oxen at day-break, a boy driving with a goad. They ploughed with a share and coulter, and one entire field and more in a day. After they had done, they filled the bins of the oxen with hay, watered them, and carried out their soil. The ploughman was a slave. The cow-herd, when the ploughman separated the oxen, led them to the meadows, and all night stood watching over them, on account of thieves; and again in the morning took them to the plough well fed and watered."[p] See AGRICULTURE, p. 405.

FARMERS' GENERAL. The Roman *Publicani*.[q]

FARRIERS. They had, in 1267, open shops, as now, by the road side.[r]

FATTING BEASTS, among the Classical Ancients, was always in the dark; and the like was done with poultry, whose eyes (at least those of cranes and swans) were therefore sewed up.[s]

FEATHERWORK. There were stuffs at Rome made of peacocks' feathers, and the workmen were called *Plumarii*, a name afterwards taken by embroiderers, who imitated it with the needle. It was inserted in *Baudekin*, the richest of all cloth, in some garments and tapestry. It was also done by weaving, as well as the needle, and pourtrayed the figures of flowers, animals, and men, in silk. It was known to the Anglo-Saxons, and their successors.[t]

FEEDING, by way of training for boxers, &c.[u]

FELICITER. At the end of MSS. instead of *Finis*, is very ancient.[x]

FELONY, not recorded in Wales *temp.* Henry VII.[y] Of other matters, see the Law Dictionaries.

FELT. Known to the Ancients as *lana coacta*, used for cloaks by soldiers against darts, for corslets and horse-furniture, in Xenophon. The Tartars had not only cloaks and tent-coverings, impervious to rain, made of it, but even idols. Capitolinus mentions the manufacturer's shop, *Taberna coactiliaria*.[z]

FENCING. This art, in the modern sense, was introduced into England about the 13th or 14th Elizabeth, by Italians. Some gentlemen wore leaden soles in their shoes to bring them to nimbleness of feet.[a]

FERRETING RABBITS, is mentioned by Pliny and Bernard de Turre. The former says, that they were caught above, upon emerging from the burrow; the latter specifies the nets.[b]

FEUDAL SYSTEM. Craig, rejecting the opinion which deduces the origin of this system from the Veterans among the Romans, who had been endowed with lands, assigns it to the Barbarians, who overwhelmed the Roman Empire, some time between their irruptions and the year 650. Feuds first became hereditary under Charlemagne.[c] Du Cange says, that at the first institution, feuds were confined to Nobles, from whence they were called *Honours*. In the eleventh and twelfth centuries, all things were grounded on fees, that they might have more soldiers when they went to war; and to augment power and influence by enlarging the number of homagers, was the method practised till the end of the system.[d] Union of power and property was the grand basis of it; and, as it is no where, as I have seen, placed in so luminous and intelligible a light, as in Lord, or rather Bishop, Littleton's History of Henry II. I shall therefore quote *him* in such particulars as explain the *grand* outlines. To go further would waste room (in a work like this, very precious), because so familiar a book as "Blackstone" treats of it fully, and well of course. It is to be premised, that Henry I.[e] settled the whole military force upon the plan of the feudal constitution.

[p] Enc. Du Cange, *v.* Scuria. Quarterly Rev. xli. 40. Turner's Anglo-Sax. iii. 196—199.
[q] Enc. [r] Du Cange. *v.* Cluarium, Travallum.
[s] Plut. de Amor. and Tr. i. de edend. Carne.
[t] Nodot, in Petron. i. 274. Du Cange, *v.* Baldakinus, Cozo, Mollicia, Plumarium opus. Lye, *v.* Besied, Bleo-cræft. Fether-geweorc. M. Par. 1013. X. Scriptor. 1824. [u] Diog. Laert. 575.
[x] Nouv. Diplomat. [y] Harl. MSS. 4776. 6. 115.

[z] Plin. viii. 48. Capitolin. in Pertinax. c. 3. Cæs. Bell. Civ. iii. 44. Enc. Regalt. Gloss. 25. Du Cange, *v.* Feltrum.
[a] Howe's Stowe, 869. Antiq. Repert. i. 57, 62, where are some interesting tracts on the subject.
[b] Plin. viii. 55. Du Cange, *v.* Bilacium.
[c] Craig de Jure Feudali, 27, 29.
[d] Du Cange, *v.* Feudum. Berkeley MSS. Wye Tour. [e] Hist. Henry II. i. 252.

Homage, was founded on the principle, that all fiefs reverted by death to the donor or his heirs. Thus was the principle of honour and gratitude constantly kept in view.

Reliefs, originated as a compensation to the Lord, for loss of the power of disposing of his land, when fiefs were made hereditary; but they were only demanded, when the heirs were of full age, because the profit of the custody was deemed a sufficient recompence. Upon the death of a vassal, who held military fees under several Lords, relief was due to all, but the custody of his person belonged to the Lord whose grant was the earliest; except in the case of any fief among them held of the King, who then claimed.[f]

Wardship, Succession, &c. The perpetuity of fiefs produced the right of wardship, lest, during the minority of the tenant, the fief should be endamaged; and to take care that military service was duly supplied; but this reason not operating with holders in soccage (agricultural service), they, when minors, were left in custody of their nearest relatives. If a female heir or ward was guilty of incontinence, her estate was escheated, because the Lord suffered loss from prospect of her marriage; but this did not extend to unchaste widows, or the child of an adultress, as these events did not affect the Lord's interest. Originally all proper feuds descended in equal proportion to all the sons of the vassal, but never to daughters. This exclusion of females, because incapable of military service, had taken place in most countries, before the Normans came hither, but whether the equal division of all military fiefs continued after that time is not very clear. The right of primogeniture was introduced in order to preserve the tenure entire, and the eldest son was preferred, as soonest able to perform the duties of the fee, and most naturally filling the place of his father. Men never held by parts of a knight's fee in virtue of succession, but by marriage of daughters of tenants, who had no sons, or by enfeoffments. Lands held in free soccage, were equally divided among all the sons, unless they were impartible by ancient custom, of which some went to the eldest, others to the second son. In all estates, says Glanville, of what nature soever, if an only daughter was left, she inherited the whole land, but if there were more, it was generally parted among them, even in military fiefs, with this distinction, that the capital messuage always went to the eldest, as it did in soccage tenure, among several sons. If any one of the brothers or sisters, who had been sharers in an inheritance, died without issue, the portion of the deceased was divided among the survivors. Upon the division among daughters, the husband of the eldest was to do homage for the whole, and the younger was to perform the service due to their Lord by his or her hands; but heirs of these, even as far as the third generation inclusively, were under an obligation of doing homage, and paying reliefs for the lands, which they held, to the heir of the eldest sister. If a man had had several wives, and daughters by all, by the last an only son, that son would inherit the whole estate of his father, because, says Glanville, it is a general rule in law, that no woman can ever share with a man, in any inheritance, unless by special custom in particular towns, confirmed by long usage. In the course of succession lineal descendants were preferred to collaterals.[g]

Dower. Every widow was entitled to a third part of the land, as her dower, in every freehold possessed by her husband at the time of their marriage, unless he had assigned to her a smaller portion at the church-door, when they were going to be married, but if he had given a greater, it was to be reduced to that by the Sheriff, upon the King's Writ, which the heir was entitled to demand. In dividing the land, the capital messuage was always excepted, and kept entire to the heir, as was likewise the chief manor, in

[f] Hist. Henry II. iii. 100—109.

[g] Hist. Henry II. iii. 103—123.

case the freehold contained more manors than one.[h]

Scutage. This was a commutation for personal service in foreign wars, paid by military tenants, at first only assessed upon military tenants who were Ecclesiasticks, 2 Henry II. but in 1159 made general. The reason was, that the feudal vassals being entitled to a discharge at the end of forty days, mercenary forces to serve abroad could thus be introduced. If the military tenant provided a substitute, no scutage was charged. Fines were sometimes paid besides scutages; but the latter were not always accepted by the King in lieu of personal service. The possessors of fiefs had several privileges which other tenants had not. A higher value was set upon their persons, compensations for injury were greater, and they, who held by knight's service, were exempt from tallage and many other impositions, which fell heavy on the possessors of allodial estates.[i]

Fidicula. See Equuleus.

Fields, divided by ditches. The best situation at the foot of a hill, and facing the south.[k]

Fifteenths. These ancient taxes were assessed by making an inventory, even to the *smallest* articles, belonging to the *poorest* persons, valuing the total, and assessing the fifteenth part.[l]

Finger. 1. All the fingers of one hand, in the form of a stork's beak, put behind a person in mockery, was the Roman *Ciconia*. 2. The fingers were often cut off to avoid military service. 3. When a Roman died in battle, or abroad, his finger was sent home, and the same honours were shown to it as to the entire corpse. 4. In burning perfumes to deities, it was sacred to take the *pastil* at the end of the fingers, and throw it upon the burning altar. 5. Bidding at auctions was made by one finger held up, and mercy was thus solicited by conquered Gladiators. 6. Snapping the fingers was the Roman signal for slaves to bring a chamber-pot. 7. Upon the Trajan column, the Pretorian soldiers are distinguished by the fore-finger and right arm elevated, in token of obedience and fidelity. 8. Counting, by the fingers, mentioned by Bede, &c. 9. The *Fig* or *Figo*, an amulet against fascination, formed by thrusting out the thumb between the first and second fingers.[m]

Firemen. Fires, extinction of. There were persons at Rome, called *Matricularii*, appointed on purpose to extinguish fires; and Du Cange says, that they carried sponges, with irons, and other iron instruments, by which they could go from wall to wall, and so extinguish the fire. He adds, that the *ama* was a water vessel, used for putting out fires, mentioned by Juvenal and Pliny; but Holstein contends, that the *ama* was a very large hook or grapple, fixed at the end of long poles, such as are now used for extinguishing fires. A very old method of putting out fires, was by cutting away with axes, and throwing buckets of water; and this is mentioned both by Petronius and Gervase of Canterbury. Watchmen against fires were instituted by Augustus. It had before been the care of the Ædiles. In the Middle Age, women used to fetch water in brazen pails to assist; and the pall of the altar was brought out. When a church was on fire, the people heartily blasphemed the Saint to whom the church was dedicated. In 1472, a night bellman was instituted at Exeter to prevent fires and felonies; and in 1558, leathern buckets, ladders, and crooks were ordered to be provided. It was also anciently usual to fine for houses or chimnies on fire; as now the Students in Universities forfeit their caution-money. At Shrewsbury, in 1664, it was ordered, for want of ladders, to take down May-poles, and make some. The cry of fire oc-

[h] Hist. of Henry II. iii. 126.
[i] Id. pp. 128, 428, 429. [k] Virg. Georg. L. i.
[l] Morant's Colchester, p. 47.

[m] Enc. Suet. Aug. 24. Valer. Max. vi. 3. 3. Petron. c. 27. Mart. iii. 82, 15, 14, 119. Coll. Reb. Hyb. ix. 570. Astle's Writing, 182. Angl. Sacr. i. 13. Douce, i. 492.

curs in Apuleius.[n] See ENGINES, CHAP. IX. p. 303. INSURANCE, p. 464.

FISH. The Egyptians prohibited fish without scales, as the lamprey, eels, &c. and many towns of Lydia, and the Syrians, imagined, that Venus was concealed under the scales. Some persons in Egypt placed eels, others tortoises, upon altars, to whom they offered incense. Plutarch says, that fishes were not very anciently eaten, and the Highlanders, from reverence for springs, &c. abstained from them. The Britons, therefore, neglected this viand, of course. Though scarce a trace of any fondness for fish is found till after the days of Homer, both Greeks and Romans esteemed fish a high delicacy. Wilfrid introduced among us the art of catching fish, except that for eels; and the Anglo-Saxons ate various fish, besides these, even dolphins and porpoises. Eels, which the Greeks and Romans served up in beech-leaves, were sold among our early ancestors, made up in bundles, every bundle consisting of ten sticks of eels, twenty-five on each stick. They caught them in a net; but in the Middle Age, there were places in rivers, called *anguillaria*, made on purpose for catching them, and rows of poles erected, that they might be more easily taken. They were also smoked and dried. Among the Romans they were salted and made presents of. The Encyclopedists say, that a Mr. Tull, an Englishman, revived the ancient process for gelding fish in order to fatten them. The Roman *Fish-market* was opened by the sound of a bell. Lubinus says, that the fishermen themselves sold the fish, and Apuleius mentions an old fisher, sitting in the corner of the Forum with a basket, and after asking an exorbitant price, taking what was offered. Fishmongers are the *Boloнæ* of Du Cange, and Froissart speaks of their stalls in Cheapside. The Romans were very fond of annexing fish-ponds to their villas; and Whitaker says, that the Romans taught the Britons the art of fatting them in ponds, which is improbable. The boxes for preserving them till wanted for the table, occur, at least, in the Middle Age.[o]

FISHERMEN. Pollux,[p] among those who work in the sea, specifies fishermen, whom he divides into the following classes:—Anglers;[q] fishermen by nets,[r] and fire,[s] (i. e. a torch at the end of a boat, for night fishing with a trident or spear); divers for sponges,[t] or the purple fish,[u] and catchers of wild fowl.[x] The instruments used were the *nassa*,[y] a *net* said to be made of *twigs*; baskets of various kinds;[z] a casting net;[a] a universal net;[b] a drag net;[c] various other sorts undefined;[d] and among them the γαγγαμος or *sagina*, from which there was no means of escaping (fishing nets entire have been found at Pompeii); corks;[e] fishing reeds (perhaps the bamboo kind); rods;[f] poles or stakes to fix in the ground;[g] fishing lines;[h] hooks;[i] baits[k] (of pieces of fish); flax and sewing thread;[l] leads;[m] three-forked tridents;[n] and fish spears.[o] Thus Pollux; who adds the boat utensils, and observes, that in the night-fishery they propelled the boat down the stream with poles, and had ropes for mooring on land, machines for drawing the boat, connected with towing, the boats being drawn up trenches; skins, used to protect their hulls from injury; props, and δακτυλιοι, perforated

[n] Du Cange, *v.* Matricularii. Juven. S. 14. Plin. L. 14. Ep. 42. Id. *v.* Ama. Petron. i. 406. Gervas. Cantuar. 1289. Suet. Aug. xxx. Du Cange, *v.* Segia, Palla Altaris. X. Scrip. 1290. Izacke, 128, 137. Phillips's Shrewsbury, 171.

[o] Enc. Lubin. in Juven. 32, 109, 208. Apul. Metam. L. i. p. 21. Plut. Sympos. vii. 8. Froiss. xii. 151. Whitak. Manchest. ii. 87. Du Cange, *v.* Burdiculum. Lye, *v.* Gibino. Strutt's Horda, i. 74. Du Cange, *v.* Anguillarium, Marquillum, Arencenda, Anguilla.

[p] vii. 31. [q] αλιευτικη. [r] αλεια.

[s] τριοδοντι χρωμενοι πλατει η καμακιπυριαις.

[t] σπογγοθηραι. [u] πορφυρευται.

[x] ορνιθευτικη. [y] φερνιον.

[z] σπυρις, σπυριδιον, σπυριχνιον.

[a] δικτυον. [b] παναγρον.

[c] αμφιβληστρον. [d] πορκοι, γριφοι.

[e] φελλοι. [f] καλαμοι, ῥαβδος. [g] καμαξ.

[h] ορμια. [i] αγκριστρα αγκιδωτα. [k] τριχες.

[l] λινα, σπαρτα, σπαρτιναι.

[m] μολιβδαιναι. [n] τριοδους, τριαινα.

stones, to which they attached the mooring ropes.[p] This catalogue, to which are added explanations from known practices, is confirmed by Plutarch and others, and proves that few or no additions have been made in the present day. Both in this art and fowling, successful deception and security of the tackle were particularly studied. The fishing rods were slender, lest they should shade the water too much; the line was made of the fewest possible knots, and the hair of horses, more especially of stallions, because mares, by urinating their tails, rendered the hair weak and brittle. The whitest hair, to render the line less perceptible, was placed next the hook; and above that was a small hollow piece of horn, which the fish was obliged to swallow before he could touch the bait, and thus could not close his mouth so as to bite the line asunder; and there were round and straight hooks, according to the kinds of fish.[q]

FLANNEL. Originally Welsh; various kinds appeared *temp.* Charles II.[r]

FLATTING-MILLS, of the fifteenth century in Germany.[s]

FLAX. Pliny mentions various manufactures of it. See LINEN, p. 472.

FLINT, LIQUOR OF. First made known by Glauber.[t]

FLOGGING. 1. A Classical military punishment for certain offences; in the Middle Age, inflicted with switches. 2. Of boys, classical.[u] See WHIP, CHAP. IX. p. 400.

FLOUR. Seel Mill, near Hertford, erected 1700, the first that made the finest flour.[x]

FLOWERED STUFFS, generally of cotton, of Oriental (especially Persian and Indian), Greek, and Roman wear; and common in the Middle Age.[y]

FLOWER-GARDENS, mentioned by Varro and John of Salisbury. Most of our modern flowers came from the Levant, and the taste for them was first imported from Persia and Constantinople in the sixteenth century. Our English women had then gardens of exotic, party-coloured, and odorous flowers. Peacham says, that even 20*l.* was given for roots or slips.[z]

FOLDING SHEEP, by hurdles and permanent stalls, Roman; good for manure, fifteenth century. The Anglo-Saxon sheep-house was necessary while wolves were common.[a]

FOLLY, a pleasure-house, or injudicious fabrick, in the thirteenth century.[b]

FOOTMEN. The most common livery was blue; and a long train of them used to walk behind their masters, both in the Classical and Middle Age. Walking behind the master to church with the prayer-book is ancient.[c] See RUNNING-FOOTMAN.

FOOT-POST. Weekly to carry letters.[d]

FORESTS. The Northern nations threw the country adjacent to their chief residences into forests, on account of superior safety and less danger in incursion and defence. Hence forests, which were not made for the mere purposes of hunting, near our cities. They were anciently exclusive of any county, diocese, or parish, acknowledged the King only for their Lord, and had a peculiar law of their own. They abounded with wolves, boars, buffaloes, stags, roes, goats, hares, rabbits, wild cats, and *thieves.* In process of time, they became neglected, so that by statute 17 Car. I. which enacts, that no forests, where the courts had not been held for sixty years, should thereafter be deemed forests, they were got rid of with very few exceptions.[e]

[p] Poll. x. 30.
[q] Plat. de ter. et aquat. Anim. &c.
[r] Johns. and Steev. Shaksp. i. 368. Strutt's Dresses, ii. 212.
[s] Beckm. ii. 241. [t] Id. i. 204.
[u] Plut. in Aristid. de Adulat. Du Cange, *v.* Humerale. [x] Herbert's Ames, i. 201.
[y] Enc. Du Cange, vol. iii. col. 772.

[z] Re Rust. i. 16. Du Cange, *v.* Florale, Florarium. Beckm. i. 37. iii. 2. Burt. Anat. Melanc. p. 2. s. 2. m. 4. Peach. Compl. Gentlem. p. 2.
[a] Re Rust. p. 146. Du Cange, *v.* Parcare. Lye, v. Hus, Scepa-Hus.
[b] Du Cange, *v.* Foleria, Foleia. M. Par. 295.
[c] Plut. Sympos. B. i. Q. ii. Donne (Sat. i.) mentions a velvet Justice with a long train of twelve or fourteen Blew-coats. Berkeley MSS.
[d] Berkeley MSS. [e] Cæs. B. Gall. lib. vi. Spelm. v. Foresta. M. Par. 998, et al.

Foresters. The Romans had similar officers in their woods. Ours were persons sworn to preserve the vert and venison, and apprehend offenders. They are described by M. Paris, as holding offices for timber merchants, and the sale of wood, and as noted for setting up alehouses, whence our sign of the Green Man, the general colour of their cloaths. They wore a horn, annexed to a silken bauldrick or belt, a girdle, to which a dog-hook was fastened, a wood-knife by their sides, a sheaf of arrows, a cross-bow in their hands, and were generally accompanied by dogs and a stalking-horse.[f]

Foundations of Buildings. 1. Of charcoal in damp soils. 2. Upon piles for bridges. 3. In the Middle Age, often of concatenations of wood.[g]

Foundery. Of this art, concerning statues, see before, under Sculpture, p. 169. The Britons cast these, money, weapons, &c.[h]

Fowlers.[i] Aristophanes,[k] whom Pollux quotes,[l] mentions traps or snares,[m] a very fine sort of nets,[n] and casting nets.[o] Plutarch adds, that the fowlers atired themselves in feathered jerkins, and danced in particular motions and gestures before certain birds, to engage their attention; and birdlime was also prepared from the misletoe. There is no doubt, but that all the arts mentioned by Peter de Crescentiis and the Pseudo-Ovid, quoted copiously by Du Cange, are ancient.

Frankincense. Pliny says, that incense was not used in sacrifices till after the Trojan war, when fragrant woods were applied to give an agreeable smell to the victims, while burning. In an ancient Magical MS. of the Middle Ages, presented by me to the Society of Antiquaries, it is directed to be placed under the threshold for certain purposes; and three grains, taken with three fingers, and so placed, occurs in Ovid's Fasti.[p]

Freedom of the City, anciently conferred by putting a garland on the head.[q]

Freeholder. The restriction of voting to persons having 40*s*. *per ann.* commences 8 Hen. VI.

Freeman, distinguished among the Northern nations by the right of carrying a sword and a spear.[r]

Freemasons. They first appear *in History*, as a Society of Architects and Workmen, distributed into classes, every tenth man being called a warden, and overlooking nine others, while a master in chief superintended the whole. They dwelt in huts, near the building, and conversed by private signs.[s] The traditional accounts go further back.

Free-schools. To prevent the growth of Wickliffism, it had been made penal to put children to private teachers; and the consequent excessive influx to only a few schools, rendered, in 1447, grammar learning so low, that several Clergymen of London petitioned Parliament for leave to set up schools in their respective churches, in order to check seminaries conducted by illiterate men. Thus commenced Grammar-Schools, properly so called.[t]

Freewarren, sold by proclamation in the publick markets, *temp.* Henry III. to any buyer, to the great injury of the land-proprietors.[u]

French. Our Kings commonly spoke in it.[x]

French Black. This noted cloth occurs *temp.* Edw. IV.[y]

French-rolls. Isidore describes a spungy bread, which Du Cange says, resembled the cocket-bread of later ages.[z]

f Enc. M. Paris, 201, 1046. Drayt. Nymph. 6. Antiq. Repert. ii. 40.

g Vitruv. v. c. 12. Sigon. Fast. A. U. C. dcxi. p. 193. Du Cange, *v.* Loramentum.

h Angl. Sacr. ii. 636. Whitak. Manchest. ii. 30. See Brass, p. 417.

i *ορνιθοθηραι*. k In Avibus. l x. 42.

m *παγιδες*. n *νεφελαι*. o *δικτυα*.

p Plin. xiii. 1. Ov. Fast. ii. See Virg. Ecl. 8. for the high estimation of frankincense, &c.

q Hawkins's Musick, iii. 320. r Du Cange, *v.* Arma libera. s Wren's Parentalia, Swinburne, &c. t Fosbroke's Gloucester, 230.

u M. Paris, 740, 741. x X. Script. 1079. See Education. y Strutt's Dresses, 213.

z Du Cange, *v.* Ifungia.

FRESCO. An ancient Greek mode of painting, adopted, as well as other Greek arts, by the Romans. It is seen at Pompeii, but the secret of employing a medium so durable as to withstand both fire and damp is lost. It is supposed that the pigments were liquified in wax mixed with oil. It occurs in the Middle Ages; and was not, therefore, introduced into France, from Rome, by Mignard,[a] as Moliere, unless it be of a peculiar kind.

FRIEZE, mentioned by the monk of St. Gall, &c. and of various kinds. The "Dictionary of hard words," printed in 1632, says, "A Frize-jerkin, or any other winter garment, is styled *Gausapine, Endromite*," both which are of Classical date.[b]

FRITTER. The *fryttor*-pome of the fifteenth century, appears to have been the modern apple-fritter. Orange fritters had the first rank.[c]

FRUITERERS. At Pompeii was a street where dried fruits were sold, and in a Fruiterer's shop at Herculaneum, vessels were found full of almonds, chesnuts, walnuts, and fruit of the "carubiere," [the carob, the pods of which afforded food for swine, and were desired by the Prodigal Son. See Harris's Nat. Hist. Bible, p. 208.] all distinctly cognizable from their shape. In 1827 moist olives were found in a square glass case, and "caviare" or roe of a fish in a state of wonderful preservation.[d]

FRUMENTY. See FURMENTY, p. 452.

FULLER. Nicias of Megæra is said to have invented this trade; but it is mentioned in the second book of Kings,[e] Isaiah,[f] and Malachi.[g] The trade appears to have been very respectable; for Lucius Apustius *Fullo*, so cognominated from his trade, was Consul A. U. C. 526, Edile, according to Livy, 554, and from him came the joke in Macrobius, "I wonder that my sister has any spot (Maculam) as being the wife of a Fuller."[h] It will give a clearer idea of the trade to pursue it *seriatim*.

The FULLONIA is described in the Bible as a field which had a pool supplied by a conduit and a highway through it.[i] It seemingly had offices besides, for Ammianus Marcellinus mentions one Andriscus who was born in a *Fullonia*. The plan of the Fullonica at Pompeii shows that there were many of these tanks or pools,[k] and one large one. The first operation was cleaning the wool, which was generally done by the children of the Fuller, and, it is to be presumed, in one or other of these tanks. Next, it was divested of grease by boiling lye and urine; and this last they used to collect by placing receptacles in alleys and the corners of streets.[l] As it is recorded that the Fullers frequently had their feet plunged in urine which secured them from gout and many diseases, it seems that the Pompeian painting[m] of them standing in large pans like Scotch women washing in tubs represents this part of the process. After this, the stuff was again washed in water, and subsequently in a vat where the herb *struphium* had been boiled, according to some authors; though Fuller's soap is mentioned by the prophet Malachi.[n] They also used many kinds of Fuller's earth[o]. They also used compression with the hands and feet, and rollers of wood to press and beat the cloth. Beckman says, that it was shorn partly by the skin of a hedge-hog, partly by teazles; but Ameilhon, in the coarse stuffs, mentions a bundle of thorny shrubs, interlaced among themselves, and in the finer two prickly plants, the ιπποφαες and ιπποφαιστον, but rejects the teazle.

[a] Pompeii, i. 111. Dict. Polygr. Dallaway's Herald. Inquir. 116. Moliere, § La Gloire du Val de Grace.
[b] Du Cange, *v.* Erisii panni, Frassatus pannus. Strutt, 136, 193, 211.
[c] Lel. Coll. vi. 22—30. Du Cange, *v.* Fritilla.
[d] Pompeiana, 2d Ser. p. 39. Lyell's Geology, i. 356. [e] xviii. 17. [f] vii. 3. xxxvi. 2. [g] iii. 2.

[h] Sigon. Fast. Hist. Aug. i. 129, 360. ed. Sylburg. [i] 2 Kings, xviii. 17. Isaiah, vii. 3.
[k] Pompeii, ii. 151. [l] Sueton. Vespas. xiii. et not. Delph. [m] Pompeii, ii. 145.
[n] iii. 2. [o] Or chalk also. See Pollux, vii. 11.

Beckman says, that shearing was not known: Ameilhon, that it was merely confined to equalizing the length of the nap with common scissars. Apuleius certainly mentions *baskets*, but in the Pompeian paintings[p] a man carries upon his head one of them, a demi-oval of wooden or iron bars strained like the sticks of an umbrella. Cloths to be bleached, and even those dyed, were exposed to the vapour of sulphur, by extension upon a basket of osier of a conical form, and it is mentioned by Pollux and called κναφος (vii. 11.) Ameilhon says, that the cloth was pressed between two planks by means of weights, or a vice; Beckman, that the modern press was not invented till the sixteenth century, but he is mistaken, for one almost exactly like the modern screw press occurs at Pompeii (ii. 148). Their shops, on account of the consumption of water, were generally situated by the sides of rivers. They were also employed in cleaning cloths by yearly contract in great families, and had the art besides of making a fresh nap in old cloths. Winckelman adds, that one side was left rough, as now. In the Pompeian[q] paintings a man is represented evidently using a modern carding-comb upon a piece of cloth, extended upon a rod, like a curtain. The trade was lost, through the intricacy and subdivisions made by improvements, which rendered it impracticable to be pursued by one man. Fulling-mills for milling the cloth occur at the end of the tenth century.[r]

Fuller's-earth, was much oftener used, whatever was the kind, among the Classical Agents than the Modern. A sort of earth was sold in Castile, in the Middle Age, for washing the heads and cloaths of persons.[s]

Furmenty. The *Fromenteia* of Du Cange; made of wheat and milk.[t]

[p] Pompeii, ii. 147. [q] Ibid.

[r] Plin. vii. 56. Mem. Instit. Nation. i. 550. Beckm. iii. 269. Du Cange, *v.* Fullencium. Piers Plowman's Visions.

[s] Beckm. iii. 260, 261. Hoveden, sub anno 1191.

[t] Du Cange. Dugd. Monast. i. 81.

Fustian, a cotton cloth, the foreign, exceedingly strong, and worn by the lower classes; the English manufacture introduced at Norwich on or about the 1 Philip and Mary; blankets of fustian occur.[u]

Gall, human, and of various animals, used for medical purposes.[x]

Gallery. Some in old houses contained alcoves on each side, sufficient for thirty beds, sixty in all; so as not to be seen.[y]

Gaol-delivery. An act of mercy at the death of the King.[z]

Garum. A pickle made, as some, of liquefied anchovies, as others, of mackarel, or the Greek *Garos*, supposed to be the *Picarel*, or of different fish, seasoned in vinegar with water, salt, and sometimes oil, with pepper and fine herbs.[a]

Gateways. The French Kings held courts here, in imitation of the Hebrews.[b]

Gauging. Anderson says, that he cannot determine with precision the antiquity of its use among us. It occurs, however, in 1272, and Du Cange mentions the custom of sealing the casks with the Gauger's seal of office.[c]

Gauncarius. Muratori mentions the epitaph of a Roman, styled *Gauncarius*, holding in his left-hand a book, charged with the signs of the Zodiack. Query? if it means a Geographer.[d]

Gausapa-e-um. Whether a table-cloth, or covering of a dinner or sleeping bed, or napkin, or vestment, it is always significant of a stuff with a long nap.[e]

Gauze. This stuff is similar to the *transparent* silk, dyed in purple, before weaving, which formed the famous *Coa Vestis*, mentioned by Isaiah, as worn by Oriental females, and said by Pliny to be the invention of Pamphila.

[u] Du Cange, *v.* Fustanum. Strutt's Dresses, 202. Horda, ii. 88. iii. 64.

[x] Aloys. Theatr. Du Cange, *v.* Fel-suffusos, &c. X. Scriptor. 1213.

[y] Lys. Brit. 353. [z] M. Paris, p. 11.

[a] Enc. [b] Du Cange, sur Joinv. ii. 32.

[c] Anders. Commerce, i. 234, 334. Du Cange, *v.* Gaugetum. [d] Enc.

[e] Mart. xiv. 138, 144, 152. Lucil. Enc.

In the Middle Age, it is called *Gazzatum*, from Gaza in Palestine, and is classed with crape by Cotgrave.[f]

GEOMETRY. The Ancients considered no lines, except straight lines, the circle, and the conick sections. They had general methods of constructing all plain problems by a straight line and a circle, as also all solid problems by the help of a conick section; but they could go no further. So some writers. See the Philosophical Encyclopedias.

GEORGE, BROWN. A small loaf, mentioned by Dryden,[g] as the food of lunaticks, still used at Oxford.

GESTATIO. An alley or other place in a garden, surrounded by box or rosemary, for *gestation*, (medical term signifying exercise of an invalid by walking or carriage in a chair, bed, &c.[h])

GIANTS. Rocks, meteors, volcanic eruptions, tempests, &c. were thus personified by the Orientals; but the general idea of their existence was derived from the excavation of vast fossil bones. The *club* was the ancient weapon with which they were *killed*, not fought. Giants in the air, and walking on the earth, occur both in Xiphiline and the Edda. In the Middle Ages, they were favourite subjects of exhibition.[i]

GILDING. This was done by the Egyptians, Greeks, and Romans, with gold-leaf, thicker considerably than ours, and cemented by gums, resins, &c. They had also our copper-leaf, or false gilding. Pannels, figures, &c. were gilt, as now. Beckman adds, that they had an amalgam of gold. Pliny says, that the first gilding was seen in Rome in the Consulship of L. Memmius. Articles of brass gilt have been found in British barrows. A kind of gilding was known in the Anglo-Saxon æra. Two sorts of gold-leaf were used in 1325. Of more recent methods authors vary considerably.[k]

GINGER, collected by merchants in Egypt, who sold it to the Europeans by weight. Pots of green ginger were presents.[l]

GINGERBREAD. Suetonius and Plutarch mention paste made into figures for children, but *gingerbread* occurs in no Dictionary before Coles.[m]

GIPSY. The Gipsies have been called Wallachians, Bohemians, Old Goths, who passed into Aquitane, counterfeit Moors, &c. but more plausibly Egyptians, who, upon the conquest of their country by Sultan Selim in 1507, emigrated in small parties, and subsisted by begging, chiromancy, and magick. Several were murdered by statute 1 and 2 Philip and Mary, which act was repealed 23 George III.[n]

GLASS, was an accidental discovery, owing to a fire, which melted some natrum and sand. Be that as it may, Sir William Drummond[o] speaks thus, "Mention is made of Glass (זכוכית) in the book of Job, the most ancient book which exists, since it is generally supposed to have been written before the Pentateuch. The Egyptians, Phœnicians, and Babylonians, knew the art of colouring glass, which supposes that its use among them was sufficiently common. Glass was so abundant in Ethiopia, that coffins for the dead, as Herodotus and Diodorus attest, were frequently made of it. The Greeks knew how to melt and cast glass; and Plutarch mentions heath as the best fuel for the purpose. The Greeks also knew how to give to coloured crystals the appearance of precious stones (Plin. l. 36. Theophrast.

[f] Enc. Plin. xi. 22. Du Cange. Strutt, ii. 133. Cotgrave, *v.* Crespe.

[g] Transl. of Persius, Sat. v.

[h] Plin. Ep. ii. 7. Enc.

[i] Enc. Xiphil. L. xi. xviii. Suid. c. 18. Tertull. de Resurr. 43. M. Par. 308.

[k] Cayl. Rec. i. 192. 40. Beckm. i. 33, 34, iii. 195. Dict. Polygr. XV. Scriptor. 419. Archæol. ix. 150, 151. Anders. Comm. ii. 354, 355. Peacham's Compl. Gentlm. 140. Hoare's Anc. Wilts, i. 41.

[l] Joinv. i. 133. La Brocquiere, 141.

[m] Plut. Sympos. v. q. i. Plin. xix. 4.

[n] Du Cange, *v.* Bansatrices, Cagoti. Antiq. Vulg. 390. Antiq. Repert. i. 56. Pennant's Whiteford, 35.

[o] Origines, ii. 245.

de Lapid). The manner in which the Romans coloured glass, says Winckelman, has not been equalled by modern ingenuity." (Hist. de l'Art.) The most remarkable works of it were a scene in the theatre of Scaurus, columns in a temple, and the famous sphere, or celestial globe, invented by Archimedes, and mentioned by Claudian. A groupe of very elegant glass vases is engraved in Pompeii (i. 156). Pliny says, that the town of Sidon invented the black glass, with which the Romans incrusted the walls of their rooms. In the time of Nero, the Alexandrians made vessels and cups of white transparent glass. These Ancients had also the art of colouring glass, and of making imitations of precious stones. The Egyptians knew how to gild it, and Sir William Drummond[p] is confident of their skill in it, even to the making of glasses for mathematical instruments. Winckelman notes its use in urns, pavements, figures of coloured glass, exquisitely done by pieces in mosaick, the joints being concealed. C. Caylus mentions a small staff of blue glass, with an interior ornament, representing a rose of various colours of the same materials; impressions and moulds of insculped gems; vases with figures in relief upon a brown ground; and further thinks, but erroneously, from a passage in Strabo [l. iii.], where he says, that objects appear larger in the tube, that the Ancients knew the telescope, and that it was the instrument which Ptolemy placed upon the Pharos, to discover vessels at sea: and also *Spectacles*, [see Chap. IX. p. 371.] The panes of a glazed window found at Herculaneum were square, the glass apparently made in the English manner, i. e. *sans plomb*, as thick and as transparent as crystal. A representation of these windows in the houses, is engraved by Bellori, from a painting, supposed to be of the time of Constantine. Burning-glasses, besides the mirrors of Archimedes, are clearly demonstrated by Aristophanes, and by Aristotle in Cæsius. The Abbé Barthelemy says, that the Romans knew how to blow glass, and use the lathe; that the glass goblets resisted boiling water: that houses were lined with it, and coffins made of it in order to see the body. Professor Beckman adds, that they understood the art of cutting glass by means of a wheel, which art was revived by Caspar Lehmann about 1609; though glass *was cut before with a diamond*. [see p. 246.] The art of etching upon glass was discovered by Henry Schwanhard in 1670. The Britons, according to Strabo, manufactured glass vessels, generally of a blue-green cast, and the neck of a bottle of this colour has been found in Stockton-works. At Machynlaeth, in Montgomery, were found glasses of a round form, like hoops, about twenty inches in circumference, others much less, &c. curiously listed of different colours. In some broken ones was a parcel of sand of the same colours, inclosed in several cells within the glass. The art, however, must have been lost; for all the Chroniclers agree that glass was introduced into England, by Benedict, a bishop, in the seventh century; but Strutt supposes, that the Saxon windows were so small, because they did not understand the art of making it into large squares. Du Cange mentions very valuable vessels entirely of glass, at the table of the Emperor Henry, composed in Alexandrine work, from which place the Romans derived their chief works; vessels of the altar made of glass; glass-lanterns, thus described in the life of S. Wilibald: "There is a small lamp, and around it on all sides is clear glass, that it may always burn in rain and the sun;" glass-bottles, known to the Romans; large ones for carrying wine; windows fastened with leads, as now; glass phials, some gilt for the altar; one with a coral, the other with a button, I presume a stopper; glass-houses, thirteenth century; glass-plates for windows; glass-makers in 1309, themselves exposing

[p] Origines, ii. 246.

their wares to sale. Warton thinks, that most windows were of lattice, and not of glass, in the sixteenth century. About 1600, all the glass manufactories were conducted by Venetians, introduced by, and under the patronage of, the Duke of Buckingham. Murano, or some other place about a mile from Venice, was the original seat of the manufacture. Fine crystal glass was called among us, Venice glass; and it was a notion, that poison would break it. Sir Robert Mansel, Lord Pembroke, and others, brought in the use of pit-coal to save wood.——PAINTED GLASS. In the specimens at Portici, the colours are transparent. Muratori mentions the art in the eighth century, which is said to have been introduced here in the reign of John—in my opinion, a very questionable affirmation. It appears, from the accounts of St. Stephen's Chapel, that the art was exercised by ordinary tradesmen, from plans drawn by artists. Of the subjects, mention has been before made (page 126), but one is remarkable. A window in the chapel of Hengrave, Suffolk, of twenty-one lights, had subjects beginning with the Creation, and ending with the Day of Judgment.[q] A judicious writer says, "Painted glass should never resemble a picture on canvass. The ancients were satisfied if they represented general forms; a few touches would suffice for the features of the face, the hands, or feet, as the contour was strongly marked by the lead-work. Formerly half the skill, labour, and expence were exhausted in fixing together the numerous pieces of glass forming a single compartment; an operation upon the artful performance of which so much depended, that an unskilful disposition of the lines, and sometimes an unlucky one could not be avoided, would prove injurious to a well drawn figure. And this ingenious method of construction claims another, and indeed a very important advantage that has not hitherto received the attention it merits, namely, strength, which can only be imagined or credited by those who have examined such windows as those on the sides of Merton College Chapel, which are exquisitely beautiful and perfect. Again, all ancient glass is very thick and solid: its strength and colours are scarcely impaired by the seasons of ages, while the moderns cover their painted windows with close wire screens, lest they should too soon yield to time, and the malignitie of wicked people, through our English profane tenacitie."[r]

GLIMMER. Sold by Miners in Silesia early as the seventeenth century.[s]

GLOBE. Archimedes had a celestial globe of glass. Musæus, who lived in 1426 before Christ, formed a sphere for the use of his companions, the constellations being the joint work of him and Chiron; and Nonnus describes one, with an axle, kept in a box, and furnished with mechanism to make the planets move in the Zodiack. In the museum of Cardinal Borgia is a celestial globe, made in 1225 by an Arabian astronomer. Coryatt mentions both a celestial and terrestrial globe, made of brass gilt. Ancient globes of the 16th century have the diameter of the earth expressed by a division of the hemisphere into four quarters, and the circumference by a circle all round. They are also placed in square stands with the brass meridian, sufficient to represent a man walking between. Others resemble the modern; and some celestial globes are fixed upon a handle at the bottom.[t]

[q] Plin. Clem. Alex. Rec. L. vii. Athen. v. 5. Enc. Winckelm. Art. i. 2. Cayl. Rec. i. 295, 300. Swinburne, ii. 155. Bellori, Fragm. Rom. Vet. Rom. p. 1. Aristoph. p. 170, ed. Portus. Cæsius, Mythol. p. 450. Barthelem. Trav. Ital. 231. Beckm. Inv. iii. 221, &c. Whitak. Manchest. ii. 256. Gough, ii. 533. Strutt's Horda, i. 35. Du Cange, *v.* Holovitreum, Ascendulum, Caraffa, Golleflus, Vitriæ, Vitrioli, Veireria, Verreriæ, Verrerius. Wart. Poetr. iii. 96. Pennant's London, 468. Howell's Letters, 3. Henry's Great Brit. iv. 161. Gage's Hengrave, 39. Nares, *v.* Venice-glass. Hoare's Anc. Wilts, i. 106.

[r] Mr. J. C. Buckler's Observations on Magdalen College, Oxford.

[s] Beckm. ii. 170. [t] Latium, p. 131. Burney's Musick, i. 318, 332. Coryatt's Crudities, i. 17. Woodcuts in Gemma Frisii, Antw. 4to. 1545.

Glue, mentioned by Pliny and Plutarch; made in 1325 of leather-cuttings.[u]

Glutinatores. Persons who glued the leaves of the papyrus together; the end of one to that of another. When a roll was thus glued, they shaved it with an instrument, the Greek σμιλαχαρτοτομος, Latin *Sicila*.[x]

Gobelyn Tapestry. So called from Louis XIV. having purchased in 1667, for tapestry weavers, &c. a house belonging to the Gobelyn family, whose ancestor Giles, in the time of Francis I. had discovered an improved method of dying scarlet.[y]

Goblet. See Glass, p. 453.

Gold. The Ancients, in extracting the metal from the mine, treated it much as ourselves; but while it was plentiful among the Macedonians it was very rare with the Greeks. Gold and brass were both known before iron; and ornaments of thin and pure gold are found in British barrows.[z]

Gold Lace. Gold Thread. Herodotus mentions the use of gold-work in ornaments. The lace found at Herculaneum is a mere wire, without silk or thread. It was in the fifteenth century wound upon pipes, or rolls.[a]

Goldsmith. This art, so far as related to dress, was practised with great success among the Normans.[b] The banking trade was anciently united with it.

Goods. These were, in the Middle Age, carried in particular kinds of carts to the warehouses; exposed to sale in the streets; and cried with the prices named: all Roman customs. In times of danger, the churches and shrines were crowded with goods of all kinds.[c]

Graddan. The *Graddan* of the Highlands, and *Loisgrean* of the Irish, is this; a woman, sitting down, takes a handful of corn in her left hand by the stalks, and sets the ears on fire. In her right she holds a stake, with which she beats off the grain as soon as the husks are burnt; and it is winnowed, ground, and baked in an hour after it is reaped.[d]

Graduation. Degrees of some kind are coeval with the institution of Universities; but the title of Doctor, in regard to Divinity and Law, as superseding and distinct from that of Master, began in the twelfth century. The precise period in Medicine and Musick is not known, though the former may be traced to 1384, the latter to 1463. Collier says, that Bachelors and Licentiates were created by Pet. Lombard and Gilb. Porreus in the twelfth century. Graduation was attended with very great pomp and expense; presents of caps, &c. by new Doctors; and feasts to noblemen, abbots, &c. In 1324 it was ordered at Toulouse that the Graduate should be attended by only two trumpets and a drum; and in 1329, dances, banquets, comedians, &c. were prohibited. Scotch Graduation is not novel in principle. John de Deo, in his Penitentiary, blames the masters of schools because they *sold* the licences of teaching; and licence was given to many great men of conferring degrees without examination: whence the privilege of the Archbishop of Canterbury and the Royal Mandamus. Cujacius and the Doctors abroad had the power of giving degrees to those who had studied the time required.[e]

Grafting. This art is not mentioned by Hesiod and Homer; and though affirmed by Macrobius to be the invention of Saturn, was, according to Pliny, Lucretius, and Theophrastus, the result of accident. Cato mentions

[u] Plin. xiv. 63. Plut. de Animal.

[x] Cic. ad Attic. 44. Lucian, adv. Indoct. c. iii. Enc. [y] Shaw's West. Tour, 197. Beckm. ii. 204, 205. [z] Enc. Hoare's Anc. Wilts, i. 27, 44 and Upton Lovell Barrow.

[a] Herodot. p. 180, ed. Gale. Beckm. ii. 170. Past. Lett. i. 4. [b] Strutt, i. 90.

[c] Du Cange, *v.* Fundacus. X. Scriptor. 2667. Hoveden, anno 1190. Angl. Sacr. ii. 6.

[d] Ledwich's Irel. 373. [e] Burney's Mus. ii. 402, 405. Hawkins's Mus. ii. 348. Collier's Dict. Du Cange, *v.* Graduatio, Licentia, Licentiari. Fortescue de Laud. Leg. Angl. 120. Menagiana, ii. 120. Malliot, Costum. iii. 128. Rudder's Gloucestershire, 135. Warton's Poetry, i. 290.

the lute of clay, and binding the graft.[f]

GRAMMAR. Children were anciently instructed in grammar as now. Parochial grammar-schools in villages occur in the fifteenth century. The grammar was called a *Donat*, from *Donatus*, a grammarian of the fourth century, whose works, together with those of Priscian, were used by Ælfric. Accordingly the grammars were, 1. the above; 2. Ville-Dieu's *Doctrinale Puerorum*, in verse, which appeared in the thirteenth century; and others more obscure. All these were very imperfect. In the *Donat* of Wynkin de Worde we have, N. Ego. Gen. *Mei* vel *Mis*; and the like with *Tu*. For the first Greek grammar which ever appeared we are indebted (say some) to Richard de Bury, in the fourteenth century. In Gage's Hengrave is the following item: "For two grammar-bookes for Mrs. Margaret and Mrs. Mary Kytson, xviii[d]."[g] See GREEK.

GRAND TOUR. Balduinus says, that the Athenians did not permit minors to have the management of their estates till they had travelled over the neighbouring countries for two years; with whom agrees Philostratus.[h]

GRAZIER. An Anglo-Saxon profession.[i]

GREEK. John Basinge, or Basingstoke, after studying at Oxford and Paris, travelled to Athens, where he perfected himself in the Greek tongue. At his return he brought over several curious Greek MSS. and introduced the use of the Greek numerical figures into this Kingdom. He also promoted the study, much neglected in these Western parts, and translated from Greek into Latin a grammar, which he entitled the *Donat* of the Greeks. The Greek language and Homer were first introduced into Italy by Boccacio, towards the end of the fourteenth century: but falling into neglect by his death, were revived by Emanuel Chrysoloras; in England by Erasmus. Linacer's translation of Galen, published in 1521, is said to be the first work printed in England with Greek characters. No Greek was taught in our old grammar-schools; and it is well known that the Greek Testament of Erasmus was proscribed at Cambridge in 1512, as "an impious and fanatical book."[k]

GREEN CLOTH. Gentlemen in the fifteenth century used to place their sons as clerks to the Board, in hopes of preferment.[l]

GREEN-GROCERS. Pollux mentions several sorts: as vendors of roots,[m] of sylphium,[n] the herb *laserwort* of Valpy, the root of which produced a juice or gum, the Latin *serpitium*, much used in medicine and sauce, and certainly not *assafœtida*, as Evelyn, Bentley, and others,—of cabbages;[o] collectors and dealers in seeds;[p] and the sellers of utensils and pans connected with the trade, of which the great market was Ægina.[q] Among these trades he classes *drysalters*, or vendors of medicinal drugs or herbs.[r] Thus Pollux.[s] Esculent and other herbs were cried by old women.[t]

GREY, a colour anciently worn as a mark of simplicity, piety, and gravity.[u]

GROCERS. The Roman *Medicamentarii* nearly resembled them. They sold drugs; and our grocers, called also pepperers, in the fifteenth century, hawks.[x]

GROOMS. Before the invention of stirrups, servants called Αναβολεις were kept to assist their masters in mounting on the horse.[y] The duties were, to

[f] Enc. Macrob. Saturn. i. 7. Cat. de Rust. c. xlii. Plin. l. xvii. c. 14, 15, &c. of Inoculation, Budding, &c.

[g] Angl. Sacr. i. 11, 12, 454. X. Script. 2432. Vie de Petrarche, i. 169. Herbert's Ames, i. 196. Gage's Hengrave, 193.

[h] Balduin. Prolegom. ad tit. inst. de Curator. Philostrat. Vit. Apollon. l. i. 13.

[i] X V. Scriptor. 166, 258.

[k] Biog. Brit. i. 679, iii. 379. Roscoe's Medici, i. 20. Henry, xii. 104. Whitaker's Richmondshire, i. 140.

[l] Roy. Households, 302.

[m] ῥιζοπωλαι.

[n] σιλφιοπωλαι.

[o] καυλοπωλαι.

[p] σπερμολογοι, σπερματοπωλαι.

[q] σκευοπωλαι, χυτοπωλαι.

[r] φαρμακοπωλαι.

[s] vii. 33.

[t] Lubin. in Juven. &c. 765.

[u] Froissart, xi. 177.

[x] Beckm. ii. 135. Paston Letters, ii. 110. Nares.

[y] Enc.

clean the hollow of the hoof, and rub the legs according to the direction of the hair, but the thighs and other parts of the body against it, because the dust would thus be more easily discharged. He was to apply the strigil to every other part except the head and back, which he was to wash and rub with the hand, according to the direction of the hair. He was to harden the hoofs (shoes not being in general use), and accustom colts to rough stony roads, by paving the stable with large and heavy stones. The lips were to be prepared for the bit, by lotion with warm water, and also oil. The halter was not to touch the ear, lest it should irritate; but, if the horse was impatient of the restraint, he was to use the *camus*, sort of bit, which did not allow the horse to bite, although it did not prohibit his drinking. In cooling and cleaning the horse, he was to begin from the head and upper parts, and proceed downwards; and so manage in cleaning the feet that the horse could not kick him. The bit was to be left in the horse's mouth for some time, that he might be gradually habituated to it. The groom was to mount him from an elevation, lest he should throw himself off, or hurt the horse. In training, he was to ride him first over level grounds, and afterwards backwards, forwards, and in all manner of places and directions, that he might be used to obey the bit.[z] See Horse-breaker, p. 461.

Groom-porter. An officer, says Nares, of the Royal Household, said to have succeeded the Master of the Revels. He was formerly allowed to keep a gambling-table at Christmas.

Grounds about Houses. Ancient houses, besides great and little parks, a vine-yard, or orchard and gardens, had, at least in some places, a hop-ground and a hemp-ground; fish-ponds; a bowling-alley, communicating with the hall by an open corridor: and an artificial mound, upon which were a pair of butts.[a]

Groupes of ancient and isolated figures are very rarely found in bronze.[b]

Guilds are found amongst the Classical Ancients, and imply fraternities who contributed certain sums for common uses. They occur in the Capitularies of Carloman, and our Anglo-Saxon Synods. One we hear of as a society of twelve men, in imitation of the twelve Apostles, and only one woman, who represented the Virgin Mary. Sometimes the members resided together in one building, in a collegiate fashion.[c]

Gynæcium. A magazine or depot of cloaths, furniture, &c. in many towns, for the use of the Emperors when travelling. A *Procurator Gynæciorum* took care of them, and many people, especially women, were constantly at work in them. In the Middle Age, the *Gynæcium* was a private apartment in the house where the women worked apart in making cloaths, &c. Spelman notes, that there were two kinds, the superior and inferior. Du Cange mentions the same domestick manufactories; blind boys taught in them the women's trades of spinning, weaving, &c.; the punishment of free women who had married slaves, and of others merely unchaste, by exile to them; and the final extinction of them, by conversion into stews.[d]

Hair-cloth. The ancient materials were, as in the Middle Age, goat's hair; and the manufacture was derived from the Cilicians, whose soldiers and sailors more especially wore it. It was also used for tents and sails. It was also manufactured by the Anglo-Saxons and their successors, but chiefly in use among the clergy, who made it part of their bedding, and often, as did penitents before death, wore it in shirts, or girdles, by way of mortification. A

[z] Poll. i. 11.

[a] Gage's Hengrave, p. 17. [b] Cayl. Enc. [c] Spelm. Archæologus, 313. Du Cange, v. Gilda. Fosbroke's Gloucester, 350. [d] Enc. Spelm. Du Cange, in voce.

hair-cloth shirt formed part of the funeral habits of Charlemagne. They were made from fine threads of goat's hair by weavers, and reached from the elbows to the knees, but were rarely free from vermin. Becket's hair-shirt was washed by his chaplain.[e]

HAM. The Romans salted and exposed them for two days to smoke; then rubbed them with oil, mixed with vinegar, and hung them up. Gregory of Tours says, that King Chilperick had gammons and hams in store, upon which he set a high value. They were sent to the armies. The *armus ferarum*, or *porcorum*, was a tribute paid by tenants to their lords.[f]

HAMA. See FIRES, p. 447.

HANGING, though, as a punishment of thieves, ascribed to the reign of Henry I. occurs in a charter of Edgar. In hanging for publick spectacle, an iron hoop with a strong chain was put round the body; but the chain was longer than the halter, so that when the latter was cut, the hoop slipped to the armpits, and left them suspended. When criminals escaped, an image of them was often hung up for several days; whence our hanging in effigy.[g]

HARTSHORN. The medical use occurs in Galen, &c.[h]

HARVEST. Plutarch mentions putting the corn into cocks, all of one size. In the Middle Age reapers were employed by hundreds at a time. The unthreshed corn was stored in barns.[i]

HATCH. We find it at shop-doors in the fourteenth century; with iron spikes, to keep off constables, the common token of a brothel.[k]

HAUNCH OF VENISON. Apuleius mentions a countryman bringing to his lord for a present the *very fat* thigh of a deer, and it was a feudal custom in the Middle Age.[l]

HAWKERS. Petronius mentions hawkers whose burdens were suspended from the neck, as now the baskets of many. Travelling with packs on their backs, and on horses, is also ancient. Hawkers began to be heard of in this country 4 Edward III. when they prevented regular tradesmen from living, and compelled them to unite many trades together. By Statute 39 Elizabeth they are classed with rogues, vagabonds, &c.[m]

HAY. Plutarch says, that rain upon hay during making is bad, and that the grass should be cut dry; but Cato, before the seed is ripe, and the best to be put apart. The Romans also warned people of dangerous cattle by attaching a whisp of hay to the horns. The Anglo-Saxons kept it in a shed or place called *Hig-hus*. M. Paris notes its being made in cocks; and Du Cange, turning it with forks. Huntingdon says that they had no hay in Ireland; and Du Cange thinks *Resilum* to mean the latter math, or autumnal hay.[n] See AGRICULTURE, p. 404.

HEADS. Heads in demi-relief, in the manner of medallions, are modern. The heads of beasts upon human figures formed one Roman method of caricature, as did also a bizarre union of heads; sometimes it seems to have been a mere whim of artists. The Romans always stood uncovered before persons to whom they wished to show respect. Capitolinus mentions heads carried on a pole by mobs; Knighton, the heads of decollated nobles sent as presents to ladies. Tapping the head is an ancient gesture.[o]

[e] Virg. Georg. iii. Enc. Strutt, i. 72. M. Par. 534. Hoved. anno 1170. Dec. Scriptor. 1170, 1183, 2433. Du Cange, *v.* Capillatius.

[f] Enc. Cat. de rust. 165. Du Cange, *v.* Espalla.

[g] Malmesb. Antiq. Glaston. 320. Strutt's Horda, iii. 47.

[h] Gal. de Med. Simpl. Cl. v. p. 162. Plin. Cæl. Aurel. l. 4. Chr. c. 8. Du Cange, *v.* Serrago, &c.

[i] Plut. Lacon. Apoth. § Lycurgus. Whitaker's Craven Deanery. Froiss. iv. 84. Hentzner, p. 56.

[k] Froiss. x. 368, 379. Hawkins' Musick, iv. 409, &c. v. 352.

[l] Apul. Metam. i. p. 188, ed. Bip. Du Cange, *v.* Spalla.

[m] Petron. i. 2324. Du Cange, *v.* Torsata. Strutt's Horda, iii. 49, 51. Wingate, 611.

[n] Hor. S. i. iv. 34. Plut. Nat. Quest. Cat. de rust. c. liii. Lye, *v.* Hig-hus. Du Cange, *v.* Fenatio. M. Par. 344. Huntingd. l. i.

[o] Enc. Capitolin. in Pertinax. Dec. Scriptor. 2454. XV. Scriptor. 295.

HEAD-ACH. The hair was sometimes cut off to cure it.[p]

HEARTH. The Anglo-Saxons had hearths raised for baking things on. The Norman were large, in the middle of the house. In the fifteenth century, where there were chimnies, it was, sometimes at least, below the fire-place.[q]

HEBREW. William the Conqueror permitted great numbers of Jews, about the year 1087, to come from Rouen to England. About 1154, they were allowed to teach Hebrew in the Universities. Their banishment, two centuries afterwards, caused them to sell great numbers of rabbinical books, which were bought with avidity by ecclesiastics, and Hebrew learning thus became more extensively circulated. Astle says, printing in Hebrew was practised as early as 1477. The Editors of the Biographia Britannia make the first Hebrew characters to be published in 1522, by Dr. Robert Wakefield.[r]

HÆMATITES. Mostly used for Abraxas and Talismans, especially by the Egyptians.[s]

HEMICYCLE OF BEROSUS. Berosus was a famous astronomer of Babylon, who lived in the time of Alexander. It was an inclined plinth, semicircular, concave at the upper extremity, which faced the North. In the middle was a style, whose point answered to that part of the hemicycle, and represented the centre of the earth. The shadow fell upon the concavity of the hemicycle, and denoting the space from one tropic to the other, marked not only the declinations of the sun, *i. e.* the day of the month, but also the hours of every day.[t]

HEMLOCK. What plant formed the ancient poison, thus denominated by the moderns, is not known.[u]

HENCHMAN, in German, signifies domestic; and among us, youths who were regularly educated, and stood or walked near the person of the Monarch on all public occasions. Children of rank were sent to Court by the Macedonians, Romans, Britons, Anglo-Saxons, and English. The institution was abolished by Elizabeth.[x]

HERNIA (*Intestinalis*). The real distinction, and method of curing this disease, is exactly described by the Classical Ancients.[y]

HIEROGLYPHICKS. See WRITING.

HISSING, at public representations, is quite ancient. The syrinx was also used instead of the cat-call, as well as in different notes to express approbation.[z]

HISTORY, in prose, said to be the invention of Cadmus the Milesian, anno 550 A. C. Reading it was deemed a great amusement, and among us it was the occupation of old men, as well as listening to others reading it.[a]

HOLLAND, the linen most commonly used for shirts, &c. by the rich, 1 Edward IV. Afterwards we find Osnabrige Holland shirts for soldiers.[b]

HOMAGE, was generally made by the tenant kneeling and holding his hands between those of the Lord; in Spain, by kissing his hands; in Dauphiny, his thumbs. Priests were only bound to fealty.[c]

HONEY. The Classical Ancients made honey by squeezing the comb through a very fine cloth. After standing a few days in open vessels, and skimming the comb, it was squeezed a second time; but the last honey was deemed the worst. They used it not only as we do sugar, but for preserving fruits, corpses from putrefaction, the famous purple dye, certain worms, used in medicines, and natural curiosities. The Britons knew its use; and it supplied the place of Sugar in the Middle Ages.[d]

[p] XV. Scriptor. 547. M. Par. 468. Dec. Scrip. 2332, 2346, 2432. [q] Lye, *v.* Fyr-gearwunge. Strutt's Horda, i. 104; Dress. pl. cxviii.

[r] Wart. Diss. Introd. Learn. Astle's Writing, 223. Biogr. Brit. iii. 379. They allude to Wakefield's Orat. de laud. et utilit. linguar. &c.

[s] Cayl. Rec. vi. pl. 44. n. 2. [t] Perrault, sur Vitruv. ix. c. 9. [u] Enc.

[x] Q. Curt. viii. 6. Suet. Vesp. c. 2. M. Paris, 1012. Dec. Scriptor. 571, 1045, 6. Lodge's Shrewsb. Pap. i. 358. [y] Enc. [z] Enc.

[a] Burney's Music, i. pr. xix. Spart. in Severo. Dec. Scriptor. col. 339. [b] Strutt's Dress. ii. 209. Harrington's Nug. Antiq. ii. 17.

[c] Du Cange. Spelm. *v.* Homagium. Crag. Jus. Feud. 304. [d] Pallad. re rust. vii. tit. 7. Nenn. c. 27. Beckm. Inv. ii. 531, seq.

Horoscopes, taken at the birth of children.[e]

Horse-breaker. Anciently a title of honour. The horses were chiefly broken by riding them in serpentine lines. They were exercised to the sounds of music; and were tried by a bell, and other loud and sudden noises.[f]

Hospital, like Chelsea, for old soldiers, is the *Meritoria*, at Rome.[g] See Infirmary, p. 463.

House-warming. New houses, wells, &c. were anciently consecrated. Friends used to present viands for the feast.[h]

Hucksters. Herbs were cried by old women at Rome; so also bakers their morning cakes.[i]

Hue and Cry. This custom obtained from the earliest Kings in France. In England, even knights, and others, from fifteen years old and upwards, were bound to it. The method was this: the party robbed came to the constable of the next town, and desired him to raise the hue and cry, *i. e.* make the matter known, and follow the pursuit. The constable called upon the parish for aid, and if he was not found there he gave notice to the next constable, and so on, until the offender was apprehended, or at least pursued to the sea-side. It was attended with the sound of horns, to alarm the country. The privilege was bought, at least in some instances.[k]

Hundreds. Hundred Courts. Hundreds are mentioned in the Salic Law; and the division of counties into Hundreds is assigned to Alfred, who is said to have borrowed it from Germany; but by Statute 14 Edward III. the jurisdiction of these Courts was, particular franchises excepted, transferred to the County Court. The place of assemblage in Scotland was called the *Parle-Hill*, a hill generally fortified with a vallum, and situate with a champaign around, lest they should be exposed to danger (see Forest, p. 449); and the privilege of asylum was granted to the hill. Tinwald, in the Isle of Man, is a perfect specimen of this kind of court. Our Hundred Courts were also held in conspicuous spots, and an assimilation to both will be found in the Druidical Gorsedds. Deeds were read over in these Courts for the sake of evidence.[l]

Hungary-water. So named from a Queen of Hungary, and first discovered about 1631.[m]

Hydrogarum. A ragout made of Garum (which see, p. 452) and water.[n]

Hydromel. A liquor, also called *Metheglin*, of water, honey, and all sorts of herbs.[o]

Hypocras. Spiced wine, or a more expensive kind of it.[p]

Ice. The art of preserving snow for cooling liquors was known in the days of Solomon. It was preserved in pits or trenches. The Romans purified the snow by passing it through a strainer. Before the end of the sixteenth century it was, however, only usual in Italy, and the neighbouring States. Mixing ice with saltpetre, an art unknown to the Ancients, first occurs in 1607. Lord Bacon mentions it as a new method; and about the same period we first hear of drinking-cups made of *ice*, and *iced fruit*; and towards the end of the seventeenth century the French began to congeal in this manner all kinds of well-tasted juices. *Eatable Ice*, called *Iced Butter*, was first known at the Parisian coffee-houses in 1774.[q]

Ides. The ides commence on the *thirteenth* of every month, except March, May, July, and October; in these they commence on the *fifteenth*, because these last months have six days before the nones, the others only four. To adapt them to the days of

[e] Pers. Sat. vi. [f] Bereng. Horsemansh. i. 48, 85, 227, &c. where ample details. Also in Classical Antiquities, 346. [g] Boiss. Topogr. Urb. Rom. i. 10. [h] Du Cange, *v.* Benedictio Domûs. [i] Pers. S. iv. l. 22. Mart. Apoph. 223, &c. [k] Cowell, in voce. M. Paris, 856. Dec. Scriptor. 2044. Bibl. Topogr. Brit. viii. 145.

[l] Du Cange, *v.* Parle-Hill. Trusty. Grose, Supp. p. 161. [m] Beckm. ii. 113. [n] Enc. [o] Cotgr. Strutt's Horda, iii. 73. [p] Wart. ii. 345. Strutt's Horda, iii. 73. [q] Enc. Beckm. § Artific. Ice.

the month use the following process: if a letter be dated 5 Id. January, &c. *i. e.* the fifth day before the Ides, add 1, for the day of the Ides, to 13, this makes 14, subtract 5, the remainder is 9, the day of the month. If the date be 5 Id. Jul. add 1 to 15, you then have 16, subtract 5, the remainder is 11, the day of the month.[r]

Illumination. This was common, not only upon occasions of joy, but even the return home of the master of the house. Some writers have contended, but evidently by mistake, that it was only a part of religious ceremonies. It is even mentioned in Ossian's Carthon, and obtained in the Middle Ages. The Classical illuminations were made not only with lamps, but links, and wax flambeaux.[s]

Illumination of Manuscripts. The practice of introducing ornaments, drawings, emblematical figures, and even portraits, into manuscripts, obtained in the works of Varro, Pomponius Atticus, &c. From the fifth to the tenth century, the miniature-paintings which we find in Greek manuscripts are generally good, as are some in those of Italy, England, and France. From the tenth to the middle of the fourteenth century, they are commonly very bad, and demonstrate the barbarism of the age. Towards the end of the last period they improve much, and in the two succeeding centuries many excellent performances were produced, especially after the restoration of the Arts, and revival of ancient works. About 1546 the illuminators were in great distress for want of employ, on account of the dissolution of Abbies and the invention of Printing. The last specimen was Cardinal Wolsey's Lectionary, at Christ Church, Oxford. Gold and azure were the favourite colours of the illuminers, and a metal pen was used. Books illuminated with superior beauty were for persons of distinction; and the works destroyed at the Reformation were chiefly such as were illuminated, because erroneous and superstitious.[t]

Image-Makers.[u] It appears that upon figures of wood, they bound hemp coated with wax. There were itinerants, who went about with images of the gods to collect money.[x]

Impotency. A magical process for creating it, and the custom called *Les Congres*, of compelling public proofs of opposite qualifications, are given in a work called *Hymen*.[y]

Indentures. Cowell derives these deeds from the Classical *Syngrapha*, the capital letters of which word were cut through in the above writing between debtor and creditor. Among the Anglo-Saxons, charters were divided by the letters of the alphabet, by unintelligible words, by the sign of the cross, and more commonly by *Cyrographum*, to which were sometimes added the names of the donor and donee. After the Conquest, *in nomine Domini*, other sentences or letters, but mostly *Cyrographum*, were used. Indentures without the intersection of letters begin with the end of the fourteenth century. Our writers say, that Indentures cut in two were not in use before the reign of Henry III. Three was a common number, and we find instances where they are *seven partite*, even *eleven partite*.[z]

Indiction. The first use of this method of computation cannot be traced higher than Constantine. Athanasius is the first ecclesiastic who uses it. Most persons place the first Indiction in the year 313, others in 312, 314, and 315. There are three kinds: the first, that of Constantinople, used by the Greek Emperors, and known in France; this commences with the month of September. The second is the Imperial, or Constantinian, most

[r] Enc. [s] Lips. in Tacit. p. 78, et al. M. Par. 113. X. Scriptor. 1113.

[t] Astle's Writing, 193, 5. Warton's Poetry, iii. 145, 6. Brit. Monach. ub. pl. Hearne's Antiquar. Discours. pref. xxxv.

[u] *διφθερα, αιγις, σικωνικη.*

[x] *κοροπλασται*, Poll. ix. 52.

[y] P. 54. [z] Cowell, in voce. Hickes, Epist. Diss. pp. 76, 77. Nouv. Diplomat. Spelm. Dec. Scriptor. 2706, &c.

common in England, commencing September 24. The third is the Papal, commencing December 25 or January 1, according as either day was taken for the 1st of the year. It is more frequently used by the Popes after Gregory VII. Besides these, a fourth occurs in France, taking date from October. Gregory VII. is said to have introduced another, beginning March 25.[a]

INFIBULATIO. See EUNUCHS, p. 441.

INFIRMARY. Two origins are ascribed, both of the æra of the primitive Christians: one to Fabiola, a wealthy widow of the time of Jerome; the other to Ephrem. See HOSPITAL, p. 461.

INITIALS. The first are, (after the invention of Printing, and the introduction of ornamental Capital Initials by Marchand, who flourished in 1476,) 1. human or animal figures in the shape of a particular letter; 2. introduction of portraits, whole and half length; 3. heraldick embellishments; 4. the next, historical composition; 5. ornamental capital initials; 6. last set, those of bibles and chronicles.[b] See UNCIAL LETTERS.

INK. The ink of the Ancients was like an oil, or colouring matter, and had no vitriol; indeed nothing in common with ours but the colour and gum. A kind of soot, or ivory-black, was the chief ingredient in their ink. This was the ink of the age of Dioscorides and Pliny, and also of the seventh century. *Golden* ink, says Astle, was used by various nations; among them the Anglo-Saxons. *Silver* was once common in most countries. *Red* ink, made of *vermilion, cinnabar,* and *purple,* is very often found in MSS. but none are written entirely with ink of that colour. *Capital letters* are found seemingly made of a varnish composed of vermilion and gum. *Green* ink was rarely used in charters, but often in Latin MSS. especially those of the later ages. The guardians of the Greek Emperors used it in signatures till the latter came of age. *Blue* and *yellow* ink were seldom used but in MSS. The *yellow* has not been in use, so far as we can learn, for six hundred years. *Metallick* and other characters were sometimes varnished. *Wax* was used as a varnish by the Latins and Greeks, but much more by the latter, which practice seems to have continued a long time. This covering, or varnish, was very frequent in the ninth century. *Black* ink, at least among the Anglo-Saxons of the eighth, ninth, and tenth centuries, preserves its original blackness much better than that of succeeding ages, not even excepting the sixteenth and seventeenth, in which it was frequently very bad. Pale ink very rarely occurs before the four last centuries. Petrarch says, that he could scarcely find ink enough to copy two orations of Cicero, and what he did obtain was as yellow as saffron.[c] Du Cange says, that the Emperors of the East wrote with red ink, preserved in a golden inkhorn set with gems. He also mentions a black, or dark ink, made of silver and lead, by which the cavities in sculpture were marked. *Black books,* or books of necromancy, were coloured with a peculiar blackness, the letters being further believed to be the effigies of animals. Beckman notes of *Sympathetick,* or *Secret Inks,* that such liquids were known to the Classical Ancients, but that the present were first promulged in the seventeenth century.[d]

INNS OF COURT, take date with the reign of Henry III. From Fortescue and others it appears that the stewardships to peers were the desirable objects of the students; that they were mostly children of noblemen; that they kept servants; learned singing and musick; practised dancing; on the working-days studied the Law, upon holidays, Scripture, and out of the hours of service, Chronicles. They

[a] Enc. xxxii.—xli.

[b] Dibdin's Typograph. Antiq. i. vi.

[c] Mém. de Petraque, i. 207.

[d] Nouv. Diplomat. Enc. Astle's Writing, 211 212. Du Cange, *v.* Caniclinus, Encaustum, Libr Nigri. Beckman, i. 75.

were in general merely schools for education. Of the dancing, even of Judges, and their Christmas and other sports, there are ample details in Dugdale, Nichols's Progresses, and other writers.

INSURANCE. The State among the Romans made good losses by shipwreck, which occasioned many frauds. According to some writers, insurance is first mentioned in the Laws of the Isle of Oleron, in the eleventh, twelfth, and thirteenth centuries. Anderson places the invention about 1194, but Beckman finds the first instance in 1523; and adds, that the first insurance in England was in 1601. The earliest Company for insuring against Fire was the Hand-in-hand Fire-office, instituted in London in 1696, though houses were insured by individuals much earlier. The plan was first suggested in 1609 as a means of finance.[d]

INTERDICT. The first in England is that of Theobald, Archbishop of Canterbury, *temp.* Steph.;—in Scotland, 1217.[e]

INTEREST. See USURY.

INTRITUM. A kind of panade of garlick.[f]

ISABELLA. Often synonimous with Elizabeth in the records. Also the name of an iron-grey colour worn by the Infanta *Isabella* Clara of Austria in 1623.[g]

ITALIAN-BOOK-KEEPING — WRITING — LANGUAGE — POETRY — MUSICK. 1. The Book-keeping is supposed to have originated in the practice of the mercantile houses in Italy, when the East India trade passed through that country, and in the publication on the subject by Lucas de Burgo, about 1495.—2. The *charattere corsivo*, or Italick character, the invention of Aldo Minutio, was so called from being first used in Italy.—3. The *Language* Burney supposes to have been a vulgar dialect of the Romans, the written language being said not to have been formed till the 13th century. Others that it originated in the Latin jargon spoken by the Roman vulgar, and especially the soldiers, for it is called by Jerome, "*militaris, vulgaris, rusticus sermo.*" Suetonius says of Augustus, that he not only changed letters, but even syllables, or passed them over. Quintilian complains, that in his time the old Roman language was almost totally changed. The people neglected to pronounce the final letters which distinguished the cases and numbers; scarcely ever pronounced the *m* and the *s*, and by degrees renounced the terminations in *um*, *ur*, and *us*. Hence, and not from the Barbarians as vulgarly supposed, came the necessity of the article to distinguish the cases, numbers, and persons, and the auxiliary verbs, to facilitate the conjugations of other verbs. Thus was formed the Italian language, which was no more than the vulgar tongue corrupted and docked of its last syllables, and rude and shapeless, while it was the language of the people, Latin being retained in the acts, writings, and conversations of the nobles. At last the Latin was lost, because persons of condition were under the necessity of being understood by the people. This introduced it into publick acts; it assumed a regulated form, and towards the twelfth century had attained a final polish.[h]—4. The *Poetry* was first imitated here by Drummond of Hawthornden, who died in 1649.—5. The *Musick*, Warton says, was introduced by Henry Lawes, Milton's friend; but Burney observes, that it passed, like commerce, to the Hanseatick Towns, next to the Netherlands, and by transplantation during the sixteenth century all over Europe.[i]

JANE. This name is not found, according to some writers, before Henry

[d] Beckm. i. 383, seq.

[e] Littleton's H. II. ii. 170. Skinner's Eccl. Hist. Scotl. i. 271.

[f] Enc.

[g] Harte's Notes to his Eulogium, &c.

[h] Mém. de Petrarque, i. 76.

[i] Beckm. i. 2, seq. Roscoe's Medic. i. 45. Burney's Mus. ii. 309, 314, 584. Biogr. Brit. v. 372. Warton's Milton, 345.

VIII. It was agreed 32 Eliz. by the Court of King's Bench, that *Joan* and *Jane* are the same.[k]

Jesus. The old mark for Jesus, which looks like JTJC, or JTCC, is engraved in Watson's Halifax [314]. The five wounds of Jesus, represented by as many spots in a heart, in the Antiquarian Repertory [i. 174].

Jockies. The drivers in the Circus were distinguished by a particular dress; but the *Stratores*, grooms in one sense, and persons employed to try horses in another, come nearest the modern acceptation.[l]

Joiner, the Roman *Intestinarius* and *Junctor* of the Middle Age. Montfaucon has given a plate of the tools.[m]

Jointure. The Greek αποτιμημα, and Anglo-Saxon *Morgan-gife*.[n]

Jugerum, a land measure, 240 feet long by 120 broad.[o]

Julia. This prænomen of towns or colonies was adopted, either because Cæsar sent colonies to re-people them, or because they received other marks of his favour, or thus hoped to procure it. It often occurs with *Augusta;* some because that Emperor had founded the towns, in execution of Cæsar's last will, or augmented them with new bands of veteran soldiers: others, because he had confirmed them in their ancient rights and privileges, or granted new ones.[p]

Jury. Dr. Pettingall traces the institution, the separate inclosure from communication, the delivery of the verdict by ballot, the payment, as now, of Especial Juries, &c. to the Greeks; and to the Romans after the Regal Age; the trial by Peers prevailing among both, as well as the right of challenging. He adds, that in Britain, Claudius prohibited the Druids from presiding in the Courts of Justice, and that the Roman Lawyers came here and practised. The Britons also went to Rome. No Jury is mentioned among the Anglo-Saxons till Alfred, or rather his brother Ethelred reigned, in the ninth century. A Jury of *Compurgators*, in Wales, occurs about the same time. These are by some supposed to have been the lesser Jury; but Dr. Pettingall thinks, that they were the attestators to character, like the *Laudatores* of the Romans, and the *Sacramentales* of their barbarous successors. The Jury at first were Judges of the Law, as among the Romans. Ethelred made them twelve with a foreman. Alfred ordered them to be twelve; and the verdict to be unanimous. Perjury; intimidation of them by menaces of excommunication; murderers tendering them verdicts ready drawn up; and packing them, were common practices.[q]

Justices of the Peace. The people anciently elected Conservators of the Peace. The Justices took their origin early *temp.* Edw. III. that they might suppress insurrections, if any should arise through the deposition of Edw. II.; but the appellation *Justice* did not supersede their first name, *Guardian of the Peace*, till, according to some, the 18th, to others the 34th of Edw. III. At the first institution they were very few; only two and three in a county; by statute 13 Ric. II. not above six. Rich. III. was the first who enabled them to take bail. They were distinguished in the sixteenth century by wearing an agate in a ring, as an appendage to their gold chains. They are described, too, as attired in velvet dresses, with a long train of servants. Their present respectability is modern. Shakspeare says, that they attested the most absurd stories with their signatures. Ray has, in his Proverbs, a Basket Justice; a Jyll Justice; a good forenoon Justice, as opprobrious terms; and George Withers says, that unless poor men

[k] Betham's Baronetage, iii. 145. [l] Enc.
[m] Enc. Du Cange. Montf. iii. p. 2. b. 5. c. 1. [n] Archæol. Attic. 192.
[o] Quinctil. L. i. c. 9. Isid. L. 15. c. 15.
[p] Enc.

[q] Pettingall on Juries, 29, 49, 55, 142, 159, 161, 162, 167, &c. Bayley's Tower of London, p. ii. 417. Berkeley MSS.

carried capons to the Justices at Christmas, they plagued them with warrants.[r]

King. 1. After the expulsion of Royalty by the Greeks and Romans, they retained only the office and term in religious ceremonies. They had also, —2. the *King of the Beans*, which the children drew for in the Saturnalia, of which further on.—3. *Kings* for *Toast-masters*, chosen by the dice, or the company; but it was not very usual in later times, except when the gaiety of the company began to flag.—4. The *Kings in the Theatre* were peculiarly distinguished by a long tunick, which reached to the ancles, a mantle, larger than the chlamys (which Greek Kings only wore in war), and a sceptre of their height.—5. *Oriental Kings* carried a *tiara*, girt with a diadem.—6. *Captive Kings*, on a bas-relief in the Capitol, as other captives, have their hands cut off.[s]—7. Kings of England, *miscellaneous of*. Suspicious persons were examined whether they had arms before they were introduced to the presence; both King and Queen were bribed to be favourable; King Canute joined the monks in Psalm-singing, as did his successors, of which elsewhere. When the King came in, all arose. The unction of Kings is mentioned by Gildas; but Alfred is the first Anglo-Saxon King who was anointed. The Kings of the Heptarchy were astonishingly subject to Bishops; even prostrated themselves to preachers. Later Kings often sat on the bench with their Justices. There were officers called Keepers of the King's person. The King and Queen slept in one bed, but Henry VIII. with some of his wives at least, only every other night. They styled themselves by their plain names, as Henry III. "I am Henry of Winchester." They were expected to appear in parliament. They lodged in their palaces and houses, merely as inns. The disposition of the rooms was formerly, as it continued till lately, *viz. en suite;* through the guard-chamber, or, more properly speaking, the great-chamber to the presence-chamber; from thence to the privy-chamber, and thence through the withdrawing-room to the bed-chamber, a privy-gallery and privy-garden being often annexed. In the presence-chamber, the King occasionally dined in state, during which no person, not warranted by office, was permitted even to set his foot upon the *haut pas*. On ordinary occasions the King dined in his privy-chamber, attended by the officers of that room, and afterwards, when he chose to be still more private, retired to the withdrawing-room, situate between the privy-chamber and bed-chamber. Before retiring, an evening refection was served, called *All-night*. In the reign of Henry VIII. and till the close of the last century, the royal apartments, from the bed-chamber to the guard-room, were occupied in the night by one or more of the servants belonging to such chamber respectively. The principal officer, then called the *Gentleman*, now the Lord of the Bed-chamber, slept on a pallet bed in the same room with the King; and in the ante-room, between the privy and bed-chamber, at least in the reign of Charles II. slept the Groom of the Bed-chamber. In the privy-chamber next adjoining, slept two of the six Gentlemen of the Privy-chamber in waiting; and in the presence-chamber, the Esquire of the Body on a pallet bed, upon the *haut pas*, under the cloth of estate, while one of the presence-chamber slept in the same room, without the verge of the canopy, not far from the door. All these temporary beds were put up at night, and displaced in the morning by the officers of a particular branch of the wardrobe, called the wardrobe of beds. Beyond all this, in the guard-room was the watch, consisting of a certain num-

[r] Spelm. Law Dictionaries, &c. Steev. on Shaksp. v. 453, ed. 1768. Donne, Sat. i. Shaksp. Winter's Tale, A. iv. Sc. 6. Ray's Proverbs, 74. Withers's Poems, § Faire Virtue, no pages.

[s] Hor. Od. vii. l. 2. Demosth. *περι παραπρες*, Ep. 85. Enc.

ber of the Yeomen of the Guard. The Drawing-rooms, as we now call them, were introduced on the accession of King George II. and Queen Caroline, and during the Queen's life were held every evening, when all persons properly dressed were admissible; and the Royal Family played at cards. After the demise of the Queen, they were continued but twice in a week, and in a few years the Evening Drawing Rooms were laid aside, and the King kept his state in a morning twice every week, as at present. Levees are likewise of modern date, but anciently the King saw his courtiers for the most part in the Presence-chamber. In the Ordinances of Royal Households, the reader will see the most minute details. *King-street* was so called in the Anglo-Saxon æra, from the royal palaces there situated.[t]—8. *King of Kings.* The monarchs of Parthia and Persia were so denominated, and it was a title given to the King of France by M. Paris.[u]—9. *King* was a title given to women.[x]—10. *Kings calling each other Brothers*, as did also the Bishops and Clergy, occurs in Luithprand.[y]—11. *King*, a title answering to the Classical prefix *Archi* or chief, was used in respect to the heads of Minstrels, Archers, Crossbow-men, &c. like he, who had conquered at the *Pila*, mentioned by Eustathius.[z] Thus, too, we had the *King of Christmas*, at Lincoln's-inn, the Marshal or Steward. At Norwich, the King of Christmas rode through the streets with his horse trapped with tin-foyle, &c. Upon Childermas-day we had also the *King of the Cockneys*, who had his marshal, butler, and constable, and, at one period, was disturbed by a factitious Jack Straw and his adherents. Both these officers were presidents of festivities. Upon the vigil of the Epiphany we had the *King of the Bean*, it being a Romon gambol, whence the name of King or Queen to him who hit upon that part of a divided cake which had the bean in it; of which elsewhere. The *Vergers of Churches*, chiefly because they carried a verge, like a sceptre, and preceded others, dressed in a gown, were also called Kings.[a]

Knife-grinder. Ancient.[b]

Knight's Service. Knight's Fee. The following article is taken from the excellent summary of the subject by Du Cange. [v. *Hostis.*] A Knight's fee did not consist of any certain number of acres; and all were not bound to attend the summons to military service; but those only who were bound by their tenures, or had, or could have, horses. Those who did not go, paid a part of the expences of those who did; but even these were not exempt from warlike burdens, for all were to contribute to the defence of the country; but the necessity of going against the enemy chiefly lay upon those who had estates; nor was it lawful for them to alienate, that they might avoid it; not even children, if they had passed the age of pupillage, and their fathers went, were exempt. If there were three or more, one remained at home on account of domestick concerns. The age was between sixteen and sixty; among the Anglo-Saxons from twenty-one years of age. They went in arms, and in going were free from all tolls, or expences of the journey during the expedition. They could not leave the army, without consulting the General, and were fined if they went before their prescribed time. Women were exempt of course, as were officers of cities, notaries, physicians, lawyers, and poor people, from the especial privilege of the Prince. Those, likewise, who had married a wife were free for a year, from this and

[t] XV. Scriptor. 6, 456, 505. Eddius, c. vii. Dec. Script. 1339, 1759, 1777, 2453, 2457, 2458, 2681. M. Paris, 341, 508, 781. Huntingd. L. iii. Stowe, 578. Dugd. Monast. i. 98, 100. Pegge's Curialia, 22, 67, seq.

[u] Du Cange, *v.* Rex Regum.

[x] Id. *v.* Rex.

[y] Id. *v.* Fraternitas.

[z] Od. Θ.

[a] Strutt's Sports, &c. 255, 256. Nichols's Progr. i. 26. Du Cange, *v.* Rex.

[b] Du Cange, *v.* Cotiarius.

all other publick necessities, which suspension obtained with the inhabitants of cities, who, in their first year of marriage, were exempt from guard and other burdens. The obligations and duties were not the same in all places. In some, the inhabitants were not to go beyond the bounds of their territories; some could return the same day; others owed three days, or more. A different class was not liable to service, except for defending the country, although the castles of the Lord, or his demesnes, were attacked by enemies, not even to bring assistance to allies. Lastly, they were bound sometimes to go beyond the bounds of the demesne in any expedition of their Lord. In France, the royal service lasted sixty days; in England, generally forty; sometimes the vassals and tenants did not owe military service to their Lord, except for the defence of the land, and for their own business; therefore, if they wished to bring aid to others, they could not compel their service. Sometimes they were held to follow their Lords into the expeditions, when they had war with others, which they called *Nominatum* and *Indictum*. Of common right, the vassals owed military service, and furnished a horse (equitatio) at their own expence. Sometimes wages were paid to the vassals; and their losses in the expedition repaid by the Lords. Bishops, in the time of Gregory of Tours, were subject to military service. Some led armies, and others have been killed; but afterwards, Charlemagne ordered, that no priest should go, except it was to perform religious offices; but these ordinances did not obtain long, for, by the incursions of the Danes, *every man* being called upon, Bishops and Abbots, with their vassals, began to go *in hostem*, and this afterwards so prevailed, that by reason of their baronies, they went like other Barons; but, if they did not hold by that tenure, they did not go. The rest of the tenants who did not hold of the Bishop by Knight's service, gave their aid, which was, in general, provision of arms, or the appurtenances of warlike apparatus. Sometimes the expences were so great that the Bishops were obliged to distrain their ecclesiastical estates. Some Bishops were exempted from sending their vassals; others by a special immunity belonging to their churches. Generally speaking, however, they did not meddle with arms, or were present in battle, but performed military services in the camps, and prayed for the King, &c.; sometimes, indeed, the contrary appears, but against Pagans, they did not think it opposite to the Canons to take arms. Craig[b] notes an error of saying service by Castleward, &c. whereas it was only a part of military service.

KNITTING. From the fabrication of nets, and a kind of point-lace, it is probable, that this art is of very remote origin. We are told, however, that the manner of knitting stockings in England and France is very different from that used in Turkey and Spain; but in other accounts, the last country and Italy are named as the sources from whence were derived our *silk* and worsted knit stockings, about the middle of the sixteenth century.[c]

KNOT. These, as cognizances, were common. The knot was the symbol of Love, Faith, and Friendship, among the ancient Danes. The *Truelove* knot is from the Danish *Trulofa*, "I plight my faith." Thence came the Bride-favours, or top-knots at marriages.[d] Of the phrase, "Tye a knot in your handkerchief," see CORRIGIA, p. 430.

LAC. A gum or resin of this name is mentioned by Du Cange, who refers besides to Salmasius in Solinum.

LACE. The oldest kind of lace, says Professor Beckman, is that worked by the needle, and the material knit, like nets or stockings. After embroidery with the needle, it is then called *point*. This kind seems to have been brought from Italy, probably from Genoa and

[b] De Jur. Feud. 79.

[c] Antiq. Repert. ii. 201. Anderson's Commerce, ii. 116. Nichols's Progr. Pref. xxix.

[d] Antiq. Vulgar. 349.

Venice, to Germany and France. No mention is made but of Point in the Lace manufactory, established by Colbert in 1666. The modern art was invented before 1561, by Barbara, wife of Christopher Uttman, in Germany. Thus he; but it is certain, that the Carpenter's Purse, in Chaucer, is "perled with latoun," *i. e.* edged with a kind of metal lace, and that at the end of the fourteenth or beginning of the fifteenth century, there was a manufacture exceedingly different from the modes alluded to by the Professor, or the present fashion. These laces, which were the work of the silk-throwers, may, however, have been like those of stays, *i. e.* cords. *Bone-lace* (as it was called, from the bobbins being made of bone), a kind of *thread-lace*, is certainly not modern, and Cotgrave mentions the kind called *edging*.

As for Gold and Silver Lace, that found at Herculaneum was a wire formed on the anvil. As a military ornament, and as a livery of servants, it is mentioned by Lampridius. Silver threads interwoven in cloth, says Beckman, do not occur till the Greek Emperors. The wire spun round silk, was, he adds, at first manufactured only in Italy and France, and brought to Germany in 1592; but we find gold threads on pipes or rolls for needle-work in the century preceding; and from ancient embroidered vestments, it must, I think, be much older. Coryatt, who wrote about 1630, mentions silver lace as worn.

A white lace on the left sleeve was upon occasion, at least, a distinction of Knights of the Bath, in the sixteenth century.[e]

LACERTUS, or *Dracunculus*, a favourite fish, served up in pickle. The tail was the admired part.[f]

LACMUS. Invented by the Dutch.[g]

LAGANUM. A small cake made of flour, oil, and honey.[h]

LAME. The lame used low seats, by which they crept along the ground.[i]

LAMP-LIGHTERS. It is certain from Jerome, that the streets of Antioch were lighted, and it is probable that Rome, and a few other cities, had some streets lighted. Lamps were suspended near the Baths by ropes; but the Classical Antients used lights in going home. Professor Beckman says, that Paris was the first of modern cities which was lighted, at the beginning of the sixteenth century, because the city was infested with street robbers and incendiaries. This was merely an order for the inhabitants to keep from 9 P. M. a light burning before the windows which fronted the streets. In 1558, fallots or cressets were erected at the corners of streets, three in different parts of a long street; but in the same year this light was changed for lanterns, like the modern. In 1667, lighting the streets was put upon its present footing. In 1414 lanterns were ordered to be hung out at London, between Hallow-tide and Candlemas. Several attempts were afterwards made, but none succeeded, before the application to Parliament in 1744 and 1766. The reverberating lamp was the invention of Bourgeois de Chateau-blanc in 1766. Beckman furthermore gives an account at what periods the several cities of Europe were lighted.[k] Pall Mall was illuminated with the new invention of Gas-lights in or about 1806 or 1807.

LAND-SURVEYING. See SURVEYING.

LAPIS CALAMINARIS, was known to the Romans in making brass; was lost in after ages, and discovered again *temp.* Elizabeth, before which much was imported from Sweden.[l]

LAPIS LAZULI. The ancient *Cyanus*, which the Egyptians counterfeited.

[e] Beckm. §§ Lace, Wire-drawing. Strutt, 207, 215. Cotgrave, *v.* Canetille. Lamprid. in Alex. Sever. Paston Lett. i. 4. Coryatt's Crudit. i. 47. Nichols's Progr. i. p. 11.

[f] Mart. vii. 77, 1. Juv. xiv. 131. Enc.

[g] Beckm. i. 69.

[h] Mentioned Hor. Sat. 1, 6, 115., Gal. Alim. Fac. I. 4. Enc.

[i] Du Cange, *v.* Alveolus.

[k] Beckm. § Lighting Streets.

[l] Pennant's Whiteford, 126.

Beckman says, that it is the sapphire of the Classical Ancients and of the Hebrews. It was formerly used for inlaid works. *Lazurium*, as a blue colour, occurs in the sixth century.[m]

LAPIS SUGGESTUS. The elevated spot in the market or public place, upon which was placed the cryer of goods to sell slaves, &c.[n]

LARD, as referring to bear's-grease, is mentioned by Pliny. Joinville speaks of pots of lard for presents. It also occurs in Froissart.[o]

LARDARIUS. A bacon merchant.[p]

LARGESSES. These were introduced at Rome, in the times of corruption, and consisted of presents to the people, in money, corn, peas, and beans. The Emperors called those to the people, *congiaria*, to the troops, *donatives*. Among the French and us, they consisted in hampers or cups full of gold and silver pieces, which, after the Heralds had cried "Largess," were scattered among the people.[q]

LARYNGOTOMY. The opening of the larynx in quinsey was practised by the Ancients with success.[r]

LATERCULUS, *(in one sense)* an oblong square cake, mixed with honey.[s]

LAUDANUM. Similar preparations were known both in the Classical and Middle Ages.[t]

LATTEN. An alloy of copper and zinc. Spon has given an inscription, where he renders *Confectores Æris*, the workmen in copper mines; but the Encyclopedists, from one sense of *conficere*, *i. e.* to dye, call it *tingers of brass*. Du Cange and Nares make latten synonimous with *Orichalcum*.[u]

LAUNDRESS, LAUNDRY, LAUNDERER. The Laundry is the Anglo-Saxon *Wæsc-ern* and *Wæsc-hus*. Laundresses or washer-women were the chief harlots of the Middle Ages, and were kept in castles. They followed the crusaders on foot, even to Jerusalem; but among the Saracens there were only sixty to twelve thousand. In the 23 Eliz. an order was made in the Inns of Court, "that no laundress, nor women called *Victual*, should thenceforth come into the Gentlemen's chamber of this Society, unless they were full forty years of age, and not send their maid-servants of what age soever." In the seventeenth century, the city laundresses used to treat young men with saffron and eggs, in order to lure them. From the expression washer-*women*, launder*er* in the Northumberland Household Book, and Becket's Chaplain washing his shirt, it is evident that there were men who followed the trade of washing. They are mentioned as employed in the laundries of Abbies, and a Clugniack Constitution enacts, that they shall not suspend their clothes to dry upon a cord, like the other brethren, but dry them upon the green of the cloister. The operation was, however, performed by the feet, as formerly in Scotland. There, women with their coats tucked up, stamped in tubs, upon the linen, sometimes two in one tub, supporting themselves by their arms thrown over each other's shoulders.[x]

LAUREAT. Henry de Avranches, a Frenchman, was so considered, as early as Henry III. Chaucer took the title of Poet-Laureat, and had an allowance of wine. These grants of wine first occur in a pipe-roll of 36 Henry III. to a harper. The salary and wine as now settled, takes date with a patent of Charles I. anno 1630.[y]

LAW, LAWSUITS. Lawsuits were formerly as much prolonged by legal chicanery as now; and to involve persons in them was a common mode of revenge. Lawyers took bribes on both sides. Perjury, says Andrews, afforded a living to many.[z]

[m] Enc. Beckm. ii. 338.
[n] Cicer. in Pis. c. 15. Enc.
[o] Plin. xxviii. 9, 13. Joinville, i. 185. Froiss. ix. 142. [p] Grut. 647, 4. [q] Enc. [r] Id.
[s] Id. [t] Plin. xx. 18. Du Cange, *v.* Diacodium. [u] Enc. Spon, § vi. Du Cange.

[x] Dec. Scriptor. 1278, 1522, 2418, 2422. Nichols's Progr. i. 28. Peacham's Compl. Gentlem. 31. Ang. Sacr. i. 344. Du Cange, *v.* Herbarium. Dugd. Monast. ii. 739. See a curious print of women washing with the feet, in Birt's Letters, i. 52.
[y] Hawkins's Musick, iv. 13, 18.
[z] Past. Lett. iv. 2. Berkeley MSS. M. Paris, 184.

LAWN, introduced into England *temp.* Eliz. and chiefly used for the great ruffs then in vogue.[a]

LAWYERS. Men of the first eminence, as Judges and Serjeants, rode to Westminster-hall on mules.[b]

LEASES. The Baths of the ancient Romans were commonly leased for a number of years, generally five. Leases for three lives were common among the Anglo-Saxons.[c]

LEATHER. Whatever may be the antiquity of leather, it was long before the Romans learned the use of tanning it. [See TANNING, *postea.*] Leather was not only wrought into shoes, girdles, &c. among the Classical Ancients, but into bottles, sometimes of very curious form, as the bodies of animals, &c. In the Middle Age we find girdles of leather, leather-bags, and buckets called *bulgæ* or *bulgiæ*; fine leather-garments, *camasini;* leather-jerkin makers; leather-quivers; leather-strings used in musical instruments among the Irish; leather-caldrons; leather-jerkins, used instead of armour; leather-boats, made of boiled leather, for fishing in lakes or ponds, much used during Lent; leather vessels for liquor, *bombards;* leather-tankards for carrying water. We also find various kinds of leather, as Bazan, Cordovan, &c. Calf-skin is however the most general, and very ancient. Passing by the *Corium Bubulum* of the Classical Ancients, we see in an old charter, dated 1036, "*Stallus Sutoris Vaccæ,*" *i. e.* the stall of a shoe-maker who used cow-skin.[d]

LEGITIMATION. When persons married their concubines, if the children before marriage were to be rendered legitimate, it was a part of the ceremony to hold a pall over them, as was done in Parliament when John of Gaunt's children were so legitimated, a custom which, Du Cange thinks, originated in form of adoption by the same mode; perhaps a delicate substitute for the old custom of adopting, by folding the person between the body and *shirt* of men, and *shift* of females.[e]

LEPER, LEPROSY. This disease is supposed to have originated in the poor living so much upon fish; and to have disappeared through the use of tea, and linen next the skin; but medical works give superior explanations. Lepers were separated from society by a particular religious office. Chaucer mentions the costume as a mantle and beaver hat with a cup and clapper; the former for alms, the latter a wooden instrument with two or three flappers, which they shook, to solicit charity.[f] See CLAPDISH, CHAP. IX. p. 290.

LETTERS-PATENT, *i. e.* open or expanding the whole breadth of the paper or parchment, opposed to the *Clause Rolls,* since the former were sealed with the Great, the latter with the Privy Seal.[g]

LETTERS, PAIRS OF. This expression occurs in M. Paris [p. 270], and applies to fines and amercements.

LIBELLER. A hawker of books, opposed to the stationary bookseller.[h]

LIBELS, were anciently stuck upon church-doors, surreptitiously.[i]

LIBUM. A cake of cheese and flour of rye; sometimes wheat flour and an egg were added.[k]

LIMBOLARIUS. A maker of the purple borders to tunicks.[l]

LIME-KILNS. The Romans condemned malefactors to labour in the lime-kilns. Du Cange hints at a certain quantity being usually baked at a time.[m]

LIMITES. The Roman consisted, upon divisions among the colonists, either in a path or stones. A space

[a] Strutt's Dresses, 209.

[b] Nares, *v.* Moyle. [c] Enc. Antiq. Disc. i. 9.

[d] Du Cange, *v.* Scortisarius, Sutor Vaccæ, et voc. cit. Girald. Cambrens. p. 639, ed. Frankf. Froiss. i. 64, 184. ii. 30. M. Par. 1058.

[e] Du Cange, *v.* Pallio cooperire. Mills's Crusad. i. 159.

[f] Manual. Eccl. Sarisb. 4to. 1554. f. clxv. Chaucer Testam. of Creseide. Du Cange, *v.* Fusus. Of the treatment of Lepers in Holland, see Evelyn, Mem. i. 11.

[g] Du Cange, *v.* Literæ Patentes.

[h] Stac. Sylv. 4, 9, 21. Enc.

[i] Lodge's Illustr. Brit. Hist. i. 8.

[k] Cat. Re Rust. Enc. [l] Murator. 937, 938.

[m] Ulp. Leg. 8, § 10. Enc. Du Cange, *v.* Rafumus.

of five feet for the plough to pass, both among Greeks and Romans, anciently divided different estates, but this was latterly superseded by boundaries or stones, and sometimes by hillocks.[n] See LAND-MARK, CHAP. IX. p. 323.

LIMNER. The Limner of pictures is mentioned in the Royal Household; and by a Limner's or Illuminator's account, in the fifteenth century, it appears, that they received for capital drawings 3*d*. each; and for flourishing of capitals 5*d*. a piece.[o]

LINE *(in writing)*. The Romans ruled lines with lead, the αλοκες of Hesychius. Lines drawn horizontally to fix the extent of the page, or column, may serve to show the æra of MSS. In red, they only appertain to the lowest times; in crayon, or rather lead ore, they discover the twelfth, thirteenth, and fourteenth centuries; but partial instances occur in the eleventh. Traced only with the style, they belong to former periods, and extend to the thirteenth. White horizontal lines prolonged from one end of the leaf to the other, show at least the seventh. Limited to the breadth of the column or page, they prove nothing; but if while the other horizontal lines are thus terminated, there are two parallel at top, and two at bottom, which go from the extremity of the leaf to the bottom of the page, it shows an æra not beyond the eleventh. Sharp points placed at the end of these lines, prove nothing precise; on the contrary, concealed in the text, they imply the seventh century and more. The distance between lines from the Roman æra to the Merovingian Kings, *i. e.* seventh century, is half an inch. From Charlemagne to Charles the Bald, they extend from three-fourths of an inch even to two inches. Under his successors they approach to about an inch; but for three centuries afterwards, they insensibly diminish, and from the time of Phil. Augustus are little more than a fourth of an inch.[p]

LINEN. Under the article COTTON, p. 430, it has been shown that we cannot discriminate, as to the material, the *linen* of the earlier æras. The following account therefore does not, and cannot say, whether the *linen* stuff named was made from the *cotton* or *flax* plants. It is observed, that Carbasus implied cloths made of flax, as sail-cloths, &c. but afterwards was perverted to cotton.[q] The same confusion pervades Anderson's account of the introduction of linen from Egypt to Greece and Italy, and so to France and Flanders, and thence to Germany and England. Most of the *linen* of the early æra was, however, *cotton*. The Classical Ancients made very little use of linen. Napkins were not even introduced till very late; and then the custom was for every visitor to bring his own. Writing upon linen, as now painting upon it, is indeed of remote date.[r] Burnt bones have been found in British barrows, secured by a linen cloth; some specimens were of a reddish brown colour. The filaments at first sight appeared like hair.[s] Strutt says, that the body-garments of the Anglo-Saxons and Normans were composed of it; and in the Anglo-Saxon æra, we find fine *linen* dyed scarlet with the murex, with black rings in ornament: and garments of it also occur. We find it also worked at home for sale; hung out on hedges to dry, and women going to buy it by the yard or ell, and the vendors hawking it with a yard, and the stuff in their hands; and as *cotton* must have been a foreign importation, all the domestick manufactures were probably of flax or hemp. Du Cange mentions *unbleached* linen; linen drawers, from Isidore or Jerome, linen shoes or slippers, and the preparation of flax. Strutt observes, that the manufacture of linen in this country was not carried to any extent before the middle

[n] Enc. [o] Paston Lett ii. 17.

[p] Nouv. Diplomat. Enc. [q] Plin. xix. 1.
[r] Enc. [s] Hoare's Anc. Wilts, i. 169, 242.

of the seventeenth century; was in its infancy even in the time of Charles II.; was imported from Flanders, and was very dear. Of the existence of home-made linen among us from the earliest æras, there can be no question. The preceding and following accounts therefore apply to different kinds. D'Arnay says, that it was not common in the West in the eighth century: that table-linen was very rare in England in the thirteenth and fourteen centuries; and that La Flamma, a writer of the fourteenth century, says, that the Emperors Frederic Barbarossa and Frederick II. wore shirts of serge, not of linen, at Milan. Anderson traces some fine linen made in England in 1253; a company at London in 1386; a manufacture in Normandy in 1422, and in Ireland in 1430, which was advanced by the French Protestant Refugees about 1696. In 1445 we find fine linen, for surplices and the altar, at 8*d.* the ell. Rheims supplied us with most of our finest linens in the fourteenth century. Linen coverings for the Host are borrowed from the heathen custom mentioned by Apuleius.[t]

Linen Drapers. Pollux mentions λινουργοι, or workers of flax; and artificers with tow, στυππειοπωλοι, and στυπακες. One of their machines, around which they rolled the tow, was a wooden pillar, called the old man, because it had the face of one, and the hands of a four-cornered (τετραγωνος) Mercury.[u]

Lingua Sancta. The Hebrew so called, because there were in it no appellations for the privities or fæces.[x]

Link-boys. In 1662 the Abbé Laudati, an Italian of the Caraffa family, obtained a patent for erecting, not only in Paris, but in other cities of the kingdom, booths or posts, where any person might hire a link and lantern, or on paying a certain sum, be attended through the streets by a man with a light. He was authorized to receive from every one who hired a lantern to a coach five *sous* for one quarter of an hour, and from every foot passenger three *sous*. To prevent all disputes, a regulated hour-glass was carried with each lantern.[y]

Lintearii, Linteones. The latter were cloth-makers; the former, vendors.[z]

Lithotomy, invented, according to Andrews, in 1474, but confined to the Continent. It is, however, one of the most ancient operations known, being mentioned by Hippocrates, as practised in his time. No author after him speaks of it, but Celsus, who gives an exact description of it. It was lost in the following Ages, probably for the same reasons as prevented its subsequent revival, fear to use it.[a]

Locks of Canals. Known in the canals of Upper Egypt from ancient models. They were introduced here from Flanders in 1652.[b]

Lodge. Du Cange says, that the Lodge of the Classical Ancients was the Andron or Porticus, according to Vitruvius not to be more than ten feet.—Lodges, as the residences of keepers, are no doubt coeval with parks, and they are mentioned 10 Eliz. We find also hunting-lodges in parks, to which the family occasionally retired.[c]

Lodgings. Among the Romans, the profession of letting them was styled *Cœnacularium facere*, and the Landlords *(Cœnacularii)* let out the upper parts, the parts nearest the tiles, our garrets, to the poor, and lived themselves in the lowest floor. In the Middle Age we find standards hung out to designate the occupiers;—lodging, on coming to London with relatives;—provided for their Lords, by officers called marshals, who came to the place, announced the arrival and

[t] Strutt's Dresses, Introd. iii. seq. p. 88, 210. Anderson's Commerce, i. 96, 218, 451, 467. XV. Script. 351. Dugd. Monast. i. 91. X. Script. 970, 1075, 1227, 2904. Du Cange, *v.* Crudarium, Feminalia, Linipedium, Macius Lini. D'Arnay, Vie priv. des Rom. 184, 185. Apul. (de Magiâ) ii. 61, ed Bip. Froissart, xi. 318.

[u] Valpy, *v.* δεη-πολεω.

[x] Du Cange.

[y] Beckm. iii. 412.

[z] Enc.

[a] Enc.

[b] Denon, i. 391. Manning's Surrey, i. 134.

[c] Du Cange, *v.* Logium. Berkeley MSS. Gage's Hengrave, 207.

wish of their Lords, and kindly solicited permission; sometimes they used the hotels of others; or hired them. Great men were even lodged in the bell-towers of Abbies. We find Princesses of the Blood, upon coming to London, even soliciting private persons for the use of their lodgings for a few days. Thomas, son and heir of Henry Lord Berkeley, about 1595, lodged with his father at one Johnson's in Fleet-street. When Mary de Medicis made her entry into London in 1638, the doors of private houses were chalked for her attendants.[d]

London Cries. These cries consisted *temp.* Hen. VI. of fine felt hats and spectacles; peas; strawberries; cherries; pepper; saffron; hot sheep's feet; mackarel; green peas; ribs of beef; pye, &c. In the Pepysian Library are two very ancient sets of cries, cut in wood, with inscriptions; among others, "my rope of onions; white Sir Thomas's onyons; rosemary and bays; bread and meat for poor prisoners; ends of gold or silver; markyng stones; a mat for a bed; maids, hang out your lights; glasses, fine glasses; a tanker-bearer; maribones, maids, maribones; ells or yeardes; bandstrings or hand-kercher buttons; a brush or a tablebook; small-coal a penny a pecke; I have screenes at your desire, to keepe your butey from the fire; buy a cocke, or a gelding (capon)." In the reign of Charles II. they differed much from those now in use. It was formerly a practice of the musicians to set the London Cries to musick, retaining the very musical notes of them. It appears from Tom Brown, &c. that books were not only cried, but that persons stood at the doors of coffee-houses and cried to invite passengers.[e]

Loom. That of the fourth and fifth centuries, according to the representations of Ciampini and Montfaucon, are in many respects different from the modern. The cloth or threads are not strained horizontally, but perpendicularly, and the weavers stand, not sit. The treadles are on each side of the loom, which is insulated. There is no appearance of the swinging beam, in which rests the *slay* or comb that divides the threads, and presses the cross-threads close. There is a boat-fashioned shuttle. The weights appear, and the woman, besides the shuttle, has in the other hand a stick to rectify the threads. The difference between the ancient and modern manner of weaving is *seemingly* this, but upon such slender authority it cannot be decisively affirmed. Instead of the cross-threads, as now, unwinding from the shuttle, both the long and cross threads were placed at first in the loom, and merely closed together by the joint action of the shuttle and treadles.[f] Weaving is said to be the invention of the Goddess Isis, but according to Strutt, is probably antediluvian. Among the Greeks, Rous details the process as follows: "*ξαντικη*, the tazing (shall I say), or the carding of the wool? or *σημονπηχη*, when they went to spinne out the *σημων* or *stamen*, and *διαξεσθαι* (as they called it), to divide it and part it from the rest of the wool; or, last of all, at *υφαντικη*, the weaving and joyning the *σημονες* together, with the help of the Κιρκις (the *pecten* or the sley, like a comb), and the *αγνυθες*, or the Λεια, smooth stones (like our smooth lace-sticks, that they might not weare) which hung at the end of the threds. The posture in weaving was more anciently standing;[g] but at length (when they were weary) it came to sitting (with the Romans at least), excepting when they made plaine work, *recta*, as the Latines cal'd it, downe right with one thred a crosse and no more: for there was *ποικιλτικη*, too, and a great deale of variety in some workes, as

[d] Turneb. in Suet. 577, ed. Delph. M. Par. 140, 191, 326, 715, 737, 835. Dec. Scriptor. 2453. Past. Lett. ii. 292. Berkeley MSS. Antiq. Repert. ii. 252.

[e] Strutt's Horda, iii. 62. Brit. Topogr. i. 689. Hawkins's Musick, iv. 18.

[f] Montf. iii. p. ii. b. 5. c. 8. In Ovid's Metam. l. vi. v. 51, is a long description of weaving.

[g] Serv. ad Æn. 8, but they stand in Montfaucon.

well as several sorts of works in the trade." Ciampini, Bartoli, and Montfaucon, have given representations of women spinning and picking cloth, the former without a wheel, merely taking it off the distaff, the latter using an iron instrument, as the modern. Weaving is well known to have been a domestick manufacture among the Greeks, Romans, Anglo-Saxons, &c. but moreover hired women used to weave in the open air, at Rome, and men were also so employed. Sir R. C. Hoare found in a barrow some small bits of cloth so well preserved, that the size of the spinning could be distinguished; and showed it to be what we now term a kersey cloth. Isidore and others mention the *insubulus*, about which the cloth was rolled; the reel; the slay; the threads, diluted with water to render the finer sort more firm, &c.; and in the Anglo-Saxon Dictionaries we have the slay *(slæ)*, the weaving-house *(towhus)*, the beam *(ama)*, &c. and female weavers *(webstres)*. Weaving, says Gervaise, is the natural business of the Flemings. Mr. Smyth, in the Berkeley MSS. mentions terms and processes still used; and, except the introduction of the spring loom, the variations of the Moderns are trifling.[h]

Lora. A sharp wine made by diluting the dregs of grapes with water.[i]

Lord Mayor. The first Lord Mayor who went by water to Westminster, was John Norman in 1453. Sir John Shaw, according to Lambard, was the first who rode on horseback, in 1501, but Grafton says, correctly, that they rode before. Sir Gilbert Heathcoate was the last, in Queen Anne's time. Before building the Mansion-house, the first stone of which was laid October 25, 1739, they used to reside in the Hall of some Company, hired for the term of the mayoralty.[k]

Ample details of civic pageants may be found in Stow, Nichols's Progresses, and other works.

Lottery. The *Pitacia* of Petronius. The Romans issued *gratis* to their visitors in the *Saturnalia*, *tickets*, all prizes, and marked with inscriptions, called *Apophoreta*. The lotteries of Augustus were mere bagatelles for sport; Nero's very costly; those of Elagabalus ridiculous, as one ticket of six slaves, another of six flies, &c. The tickets were handed round in vases. The first mention of a lottery in England is in 1631, in the statutes, but the passage alludes to others preceding. Indeed one occurs in 1567, all prizes, consisting of money, plate, tapestry, and linen, the lowest 2*s*. 6*d*. in money at least, drawn at the west door of St. Paul's church, in a temporary wooden building on purpose; in 1586, another was drawn in the same place, for "marveilous rich and beautiful armour."[l]

Lozenges. Pastils of this kind to perfume the breath, called *Diapasmata*, occur in Martial.[m]

Lucuns, Lucunculus. Cakes and Friandises.[n]

Lues Venerea. Gostling is mistaken, in supposing it the leprosy of the Middle Age. It was first known in Italy about 1495, but not suspected to result from the sexual intercourse. The grand mineral specific, as the only certain remedy, is pointed out in the poem of Fracastorio, called *Syphilis*, first published in 1530; and of Nicolo Campana of Sienna, on the same subject, printed at that place in 1519.[o]

Lunaticks. When Cleomenes was insane, the Lacedæmonians bound him up with wood. Matthew Paris mentions instances of their heads being bound to a post, and the feet and hands to a stake.[p]

Lungs. A fire-blower to a chemist.[q]

[h] Archæol. Attic. 196. Juven. S. viii. 43. Suet. Gramm. 23. Hoare's Anc. Wilts, i. 79. Du Cange, *v.* Insubulus, Insubulare, Aladrum, Apidiscus, Aspergo. Dec. Scriptor. 1426. Berkeley MSS.
[i] Varr. Re Rust. i. 54. Enc.
[k] Gough's Brit. Topogr. i. 675.

[l] Enc. Petron. i. 280. ed. Nodot. Anderson's Commerce, ii. 344. Archæolog. xix. 79 seq. where ample details. [m] i. 88. [n] Enc.
[o] Gostling's Canterb. Walk, 22. Roscoe's Medici. [p] Herodot. L. vi. c. 75. M. Paris, p. 171. [q] Nares.

LYDIUS LAPIS, and LAPIS HERACLEUS, a very hard black stone, found in the river Tmolus, unknown to the Moderns.[r]

LYE. The precise period of using it in washing is unknown. According to Ameilhon, it *was* known to the Classical Ancients. Du Cange shows, that there were particular servants whose office it was to make the Lye for washing, and mentions the washing the feet and head in it.[s] See p. 79.

LYMPHÆA. A kind of artificial grottoes, abounding with *jets d'eau*, which played while the spectators admired the variety and arrangement of the shells in these grottoes.[t]

LYRICK POETRY preceded all others, according to *Corticelli*, and had its rise in Tuscany about 1184.[u]

MACARONICK POETRY, said to have been the invention of Theophilus Folengi, who lived about 1520.[x]

MACCAROONS. The *Maccarones* of the Middle Age, defined by Du Cange as very delicate eatables.

MAD DOG, CRY OF, mentioned by Apuleius.[y]

MADDER, the *Ereuthodanon* of Dioscorides; and *Rubia Sativa* of the Romans: in Hetruria called *Lappa Minor*; the *Cynnabaris* of the Ancients, probably on account of the dye which it communicated; probably the *Sandyx* of Virgil, where, by the sheep eating it, as it grew wild, their wool became red; and the *Virantia* of the Middle Age. Until 1736 it was little regarded, except by farmers, who sold it to the merchants, and by them for re-sale to the dyers, and some herbalists, who ascribed to it eminent virtues.[z]

MAGNET. Little more than its attraction and communicative virtue were known to the Classical Ancients; but its external application in diseases in the sixth century, and a pretended service in tooth-ach in the fifteenth, and as a material of tooth-picks in the seventeenth.[a]

MAHOGANY. A block was sent as a present to Dr. Gibbons, a physician of London, about the end of the seventeenth century, and the beauty of the wood, when wrought up, became so attractive, that it first engrossed fashionable, then general attention.[b]

MAIDS OF HONOUR. An office called *Mother of the Maids of Honour* was dissolved at the Revolution. Howell gives to Elizabeth's Maids of Honour a situation usual only with absolute prostitutes.[c]

MAITRE D' HOTEL. In Rose's "School of Instructions to Officers of the Mouth," quoted by Nares, is the following curious account of *Maitres d'Hotel*: "The hour of meals being come, and all things being now in readiness, *le Maitre d'Hotel* takes a clean napkin, folded at length, but narrow, and thrown over his shoulder, remembering that this is the ordinary mark and particular sign and demonstration of his office, and the man sees how credible (*sic*) his charge is. He must not be shamefaced, nor so much as blush, no, not before any noble personage, because his place is rather an honour than a service; for he may do his office with his sword by his side, his cloth upon his shoulders, and his hat upon his head; but his napkin must always be upon his shoulder, just in the posture I tell you of before."

MAIZE came from America, though called Turkish wheat.[d]

MALOBATHRUM. An odoriferous oil, or Indian perfume, brought from the East through Syria, whence it was called a *Syrium*: the vendors of it *Malabathrarii*.[e]

MALT. MALT-LIQUOR. The process of malting is of classical antiquity. The Egyptians had a sort of beer composed of barley, but instead of hops

[r] Enc. [s] Beckm. iii. 246. Du Cange, *v.* Buanderia, Liusiva. See DYEING, p. 437. [t] Enc. [u] Burney's Mus. ii. 313. [x] Collier's Histor. Dict. [y] Metam. ix. pp. 191, 2, ed. Bip. [z] Beckm. iii. 272—276.

[a] Plin. xxxvi. 16. Enc. Plat. § Ion. Beckm. i. 72, 73. [b] This account has been repeatedly printed in periodical publications. [c] Roy. Housh. 347. Lodge's Shrewsb. Pap. iii. 228. How. Lett. 451. [d] Beckm. ii. 283, 392. [e] Enc.

used a bitter infusion of the lupine, and mixed various aromatick herbs. They also converted it into vinegar for exportation. Beer was used in Gaul (the vine being rare before Probus); and in Great Britain, the North, Spain, Flanders, &c. Among us, there were three kinds of malt, of barley, oats (the only ancient sort in Cornwall, extinct about 1600, mixed with barley), and wheat (forbidden to be malted in 1315). Among the Anglo-Saxons, we have the malt-mill *(malt-mulna)*, ale-vat, made indifferently of iron, brass, or lead, the meshing-tub *(mex-fæt)*, and the *mex-scofle*, or staff. The English beer was said to be the best in Europe, and the Scotch had a kind called ale, brewed without hops. Ale and beer were the chief liquors of our ancestors: but the beer drank at the tables of persons of consequence was generally but a year old, and brewed in March; that of the household was not drunk under a month, each desiring to have it stale, though not sour.[f] See BREWERS, p. 419. See HOPS, CHAP. XVII.

MALTHA. A cement. The natural kind was a bitumen with which the Ancients plastered their walls. The artificial (one sort) was composed of pitch, wax, plaster, and grease; the other sort, which the Romans used to plaster and whitewash the interior walls of their aqueducts, was made of lime slackened in some wine, and incorporated with melted pitch and fresh figs.[g]

MANURE. Not to enter into the *Scriptores de Re Rusticâ*, two curious passages shall be mentioned. Du Cange gives an old instruction, which says, tenants ought to dung their land twice at least in twelve years, and marle it once. In the thirteenth century, the hay-barn not only contained the hay, but manure.[h]

MANUSCRIPTS. The most ancient MSS. not in rolls do not go beyond the third century, if they reach that. The three great proofs of the highest antiquity are, in Greek and Latin manuscripts, no accents, the words undistinguished from each other, and uncial writing, especially square or round, not sloping or lengthened. The meaning of the sigles or marks may be seen in Astle and Du Cange, as below referred to.[i] Of the Classical Manuscripts, see BOOKS, p. 270.

MARBRE. MARBRINUS. A cloth of the thirteenth and fourteenth centuries, of particoloured worsted, so interwoven as to resemble veins of marble. It was thick in substance, and sometimes adorned besides with figures of animals, &c.[k]

MARCHET. A fine for the marriage of a daughter, not an absurd supposition, as has been maintained. This might be a subsequent substitute, but Herodotus mentions the practice.[l]

MARKET. The markets of Rome for provisions and goods were surrounded with porticoes and houses, furnished with *etaux*, and large tables, upon which they exposed the goods. The *etaux* were called *abaci*, and *operariæ mensæ*. There were separate markets for oxen, herbs, fish, bread, horses, pigs, &c. Upon a coin of Nero, we have a *macellum*, or market of *traiteurs, macellarii*. It is a round, covered building, adorned with columns, and an entrance of four steps. The market-bell occurs in Plutarch. Du Cange mentions the booth. Among the Anglo-Saxons, we find the markets directed to be near the town-gates. They were attended early in the morning, but the market did not commence till the bell was rung. At Avignon, we find *wood-markets*.[m]

MARKET-DAY. The market-day of

[f] Diod. L. i. Pauw. Rech. i. 140. Enc. Carew's Cornw. 20. Watts's Gloss. M. Par. *v.* Brazium. Du Cange, *v.* Malt-mulna. Lye. Antiq. Repert. ii. 197. Strutt's Horda, iii. 105. Antiquary's Magaz. i. 226, seq. Brit. Monarch. 301.

[g] Enc. [h] Du Cange, *v.* Marlare. Bibl. Topogr. Brit. viii. 147.

[i] Nouv. Diplomat. Enc. Astle's Writing, 172, 173. Du Cange, *v.* Ceraumium, &c.

[k] Strutt, 133. Du Cange. Gent. Mag. 1836, part i. 2, 114, 226. [l] Melpom. L. iv. 168. Du Cange, *v.* Marchetta. [m] Enc. Plut. Symp. iv. Q. 4. Du Cange, *v.* Panthera. Dec. Scriptor. 843. M. Par. 111. Shaksp. 1 H. VI. a. iii. s. 4. Froiss. xii. 71.

the ancient Roman Britons was Wednesday, from its dedication to Mercury. Afterwards Saturday was most usual, in order that there might be leisure to attend to the Sunday's duties. The Capitularies of Charlemagne forbid markets to be held on Sunday, yet it was common abroad and here, and allowed for provisions. Henry III. changed it in many places, but it continued long after.[n]

MARKET-PLACE. The place of rendezvous for the inhabitants, who were summoned thither by sound of trumpet, bell, &c.[o] See TOWNS, CHAP. XI.

MARKET-TOWNS. The prætors, proprætors, and consuls, fixed upon a spot in a province for holding fairs and markets, and assembling the people for the administration of justice. These, says Servius, were at first called *Conciliabula*, but through the concourse of people were converted in the end to *Municipia*. Hence evidently our market-towns of note. The others were created by grants to villages, incorporation, &c.[p]

MARKET, CLERKS OF. At Athens, the *Emporii Curatores*, or *Epimeletes*, of the market, took care of the weights and measures, and the exposure of unwholesome provisions; at Rome, the Ediles, &c.[q]

MARLE. Pliny says, that the Gauls and Britons first recommended marle as a manure to the Romans. Whitaker, in his "Manchester," mentions the kinds in use among the Britons, of which the silvery marle was the favourite; Arthur Young, several old pits of the Britons.[r]

MARMORATUM. A stucco, or cement, made of pounded marble, used for terraces and walls.[s]

MASTER OF ARMS. From the *Magister Armorum* of Ammianus Marcellinus.[t]

MASTER OF ARTS. See GRADUATION, p. 456.

MASTER OF THE CEREMONIES. 1. At Court, the Classical *Magister Admissionum*, chief of the *Admissionales*, or freed-men, in the imperial palaces, who regulated the etiquette of persons who came for audience. 2. Among us, the presiding officer over balls, dances, &c. was called the Master of the Revels.[u]

MASTER OF THE HORSE. Literally the chief officer of the stable, in Apuleius; but the modern officer is the *Tribunus Stabuli* of Ammianus Marcellinus.[x]

MASTER OF THE ROLLS. The *Commentariensis* of the Cæsars; *Chartophylax* of Justinian, &c.[y]

MASTER OF SHIPS. The *Scip-Llafords* (ship-lords) of the Anglo-Saxons, and *Captains* of the Middle Age. Chaucer says, that they used to steal wine, &c. out of their customers' goods.[z]

MATERIARIUS. A joiner.[a]

MAYOR. The French Mayor and Saxon Eolderman are affirmed to have been the same. London was first governed by Portreeves; changed into Bailiffs by Richard I. and into Mayors by John: but other places lay claim to the office before London.[b]

MAZA. MAZANOMUM. Maza was a kind of bread made of barley-flour, parched, and moistened with some liquid. Poor people ate it with the *defrutum*, honey, the *posca*, or water. The *Mazanomum* was a great round of wood upon which these cakes were put; but afterwards signified a large plate, or bason, upon which all sorts of viands were served. In Du Cange, Maza is a biscuit.[c]

MEAD was a favourite beverage among the Northern Nations. Plutarch mentions *mead* as a substitute for wine; and in an old Chronicle vexation is expressed at there being only *medo* (honied beer) and beer, and no wine. Some old verses annexed to a Missal

[n] Du Cange, *v.* Mercatum, Annale. M. Paris, 169. X. Scr. 2395. Lysons's Brit. i. 385. Fosbroke's Ariconensia. [o] Froiss. i. 312. viii. 188. [p] Enc. [q] Id. [r] Plin. xvii. 6. Whitak. Manchest. i. 281. Young's East. Tour. [s] Enc. [t] L. 15, &c. Du Cange.

[u] Froiss. x. 14. Burn. Mus. ii. 570. Nich. Progr. i. 20. [x] Apul. Metam. L. 8. Spelm. *v.* Constabularius. [y] Enc. [z] Lye. Dec. Scriptor. 2573. [a] Grut. 460. 7. Murator. 16. 3. [b] As Exeter. Izacke, 24. [c] Hor. Enc. Du Cange.

say, under January 7, that drinking *medo* is then injurious.[d]

MEADOW. Irrigation is mentioned by Plutarch; but so different was ancient and modern practice, that a payment was made to the lord for turning arable into meadow, probably because the rent was in kind.[e]

MEALMEN. Pollux includes them under the terms of σιτηγοι, *frumentarii*, carriers of corn, σιταλωγοι, σιταπωλοι, vendors of it, &c.[f]

MEAT was divided into joints, of which most of the modern are similar to the ancient. In the fifteenth century we meet with necks, shoulders, and breasts of mutton, and legs and loins of veal, and ribs of beef.[g]

MECHANICAL ARTS. These were much cultivated by the Anglo-Saxon ecclesiastics, and the English work was famous; but the term *ars mechanica* implied skill in secret modes of assassination, &c.[h]

MECHANICS. By this term Pollux denotes μηχανοποιοι, machine-makers, or, to use a term of indefinite latitude, our civil engineers. He enters into no details; and masses, with the professors alluded to, artizans which use only *tools*, or obvious expedients. Nevertheless he plainly shows, that a distinction was made between the possible and impossible of effectuations by machinery.[i] It is plain, that, even in the early works of the Egyptians, machinery must have been employed; but it is known that, with regard to warlike engines, both description and representation are unintelligible. It is only plain, that before the invention of gunpowder, a machine upon the spring principle, presumptively created by the recoil of twisted cordage, could only project missiles, and in architecture, the lever, crane, and pulley alone elevate great weights.

MEDICINE. MEDICAL BOOKS. It is not intended here to go through this extensive subject, but only to state curious or singular practices of the Middle Age. Du Cange and the Chroniclers mention bleeding in the feet for the dropsy; herbs and flowers dried; the kid's pulse like the leap of that animal; the *Aphorismi*, books in which short medical axioms were written; the *Digma*, a mark or sign that the urine denoted fever; *Fleminum*, a garment by walking in which the blood flowed to the feet (Plautus uses this word); the *Formicans*, or *Vermiculus pulsus*, a kind of inordinate pulse, of which the first is called from an ant, because the one is felt upon the fingers, the other because it is like the motion of a worm, both signs of death; the *Irrifrigerium*, a cooling-room, without a caminus, or fire-place; a medicine called *Infernal fire*, perhaps a caustic; the use of warm water; plasters; pricking the feet with needles; the use of hot-irons; baths, *bleedings*, and fomentations to *restore* strength; bathing, as a remedy for age and the stone; hairs of a saint's beard, dipped in holy-water, taken inwardly; bathing united with purging; mortified flesh cut out; humours expelled by burning; and opinions formed by inspection of the urine. Gen. de Vallancey notes of the voluminous vellum MSS. in Ireland, that there are scarcely any which do not for the most part contain medical matters, in the main literal translations of Galen or Hippocrates. The union of medicine with astrology, and the practice of charms and amulets, is too well known to need remark; nor is it necessary to quote the nonsense in Marcellus Empiricus, Mizaldus, and others, of which Lupton's "Notable Things" contain ample specimens. The sick used to attend the celebration of mass by clergymen eminent for sanctity.[k]

MELINUM. See PAINT.

MELITA. See PRESERVES. SUGAR.

[d] Plut. Sympos. iii. Q. 2. Du Cange, *v.* Medo. XV. Script. 279, &c. [e] Du Cange, *v.* Praragia. [f] vii. 16. [g] Antiq. Repert. 211, 212.

[h] Dec. Scriptor. 1646. Du Cange, *v.* Anglicum opus. Angl. Sacr. i. 606. [i] Pollux, vii. 33.

[k] Du Cange, *v.* Antepedius, Anthera, Caprinus. et voc. cit. M. Par. 149, 153, 154, 340, 505, 510, 554, 662, 1045. Dec. Scriptor. 2458. Neubrig. 11, 325. Coll. Hybern. ii. 44, 45. Angl. Sacr. i. 168.

MEMBERS OF PARLIAMENT. The seats were as much sought formerly as now. The Members received wages as late as Elizabeth's reign.[l] See ELECTIONS, p. 439.

MERCERS. Anciently vended small wares, spices, drugs, &c.[m]

MERCHANT. See TRADE.

MERCHANTS' ACCOUNTS. See ITALIAN BOOK-KEEPING, p. 464.

MERCURY. Cosmeticks were made of it.[n]

MESSENGERS. 1. The *Viatores* of the Consuls, Senates, &c. who went about to announce days of sitting. 2. The *Cursores Tabellariis* of the Middle Age, sent to fetch anything. 3. Publick sworn messengers. 4. King's messengers, mentioned by M. Paris. Heralds were mostly messengers.[o]

MICROSCOPE. Seneca and Strabo prove the use of spherical glasses for this purpose. The invention both of these and telescopes is, however, ascribed to the seventeenth century, but can apply no farther than the forms of the instruments. The *Solar Microscope* was invented by Liber-kuhn from the magick-lantern.[p]

MIDWIFE. It is thought that the Egyptians were the first who studied this art, but it is not known to which sex it was confined. The Greeks long employed men only, the theory and practice of medicine being confined to that sex; but many women perishing through modesty, Agnodice disguised herself as a man and studied the art. After some practice she acknowledged her sex, and the irritated *accoucheurs* prosecuted her before the Areopagus. The women in consequence interfered, and the law was abrogated. Pollux confines the art to females, although Socrates is said to have been a *man-midwife*. He mentions medicines not only necessary to promote speedy delivery, but to effect abortion; and a peculiar instrument for excision of the navel, called ομφαλιστηρ. Among the Romans, midwives were reckoned of the medical profession. They first assured themselves of pregnancy, and took others with them to form a correct opinion. They were then sent for as soon as the women felt the first pains, and acted in the same manner as other midwives. Men sometimes discharged this office. The midwife took care of the mother and child till the fifth day, and then consigned the latter to the nurse. Juvenal charges them with procuring abortions. Giraldus Cambrensis classes them and nurses with prostitutes. William of Malmesbury reproaches them with binding up the breasts of a lying-in woman with a tight ligature, on account of plenty of milk, and thus occasioning death. Knighton mentions the same fact. They took care of the child, and were called *Grace-wives*. Smyth mentions a midwife fetched from Cheddar, in Somersetshire, to London, and receiving at her departure 6*s*. 8*d*. This was fifth Mary. They anciently celebrated baptism.[q]

MILK. Every schoolboy knows the use of it among the Classical Ancients. We find milk and water drank on fasts by the Anglo-Saxons. With some classes of the Britons it was almost the sole beverage, and continued so, in some districts, down to the reign of Elizabeth. We find cows milked by women; sheep also; and goats, as in Wales, their milk being the common beverage of Saracens and Turks, as mare's milk among the Arabs. Milk was also with us the food of invalids, and a great favourite with the Cheshire people. Britain was famous for it. Cream for custards, milk for flawns, hawking London milk-maids, milk-wives, and milk-tankards, *i. e.* their pails, occur in the sixteenth century.[r] See MILK-PAIL, CHAP. IX. p. 334.

[l] Lodge's Shrewsb. Papers, iii. 299. Morant's Colchester, 6. [m] Du Cange, *v.* Merceria, and col. 686. [n] Nares.

[o] Enc. Du Cange, *v.* Cursor, &c. Messagaria. M. Par. 857. [p] Enc. Beckm. iii. 287.

[q] Enc. Juven. L. ii. S. vi. l. 596. Girald. Cambr. ii. 623. Malmesb. de H. I. l. 5. Dec. Script. 2376. 910. Brand's Newcastle, ii. 362. Berkeley MSS. Archæologia, xi. 125.

[r] XV. Scriptor. 93, 235, 373. Frois. x. 377. Dec. Script. 1071. Malmsb. G. Pont. L. 4. Huntingd. L. i. Nich. Progr. i. 32.

MILL. Homer mentions mills. The most usual was the Quern, or corn hand-mill (see p. 351, and Plate, p. 293, fig. 33); sometimes they were worked by an ass (the *Mola Asinaria)*; afterwards by water, the *Mola Aquaria*, of which in order. Professor Beckman says thus :—The hand-mill originated in the mortar, which was ridged, and the pestle notched at the bottom, by which means the grain was rather grated than pounded. When a handle was added to the top of the pestle, that it might be more easily turned round in a circle, the mortar was converted into a hand-mill, such as is now used by apothecaries, painters, and others. Grinding at first was the employment of the women, and particularly of the female slaves, as it is at present among uncivilized nations, and must therefore have required little strength; but afterwards the mills were driven by bondsmen, around whose necks was placed a circular machine of wood, so that they could not put their hands to their mouths, or eat of the meal, a practice which ceased under Theodosius. The first cattle-mills *(Molæ Jumentariæ)* had at first, perhaps, only a heavy mortar, like the hand-mills; but it must have been soon remarked that a large heavy cylindrical stone, instead of a pestle, would be more convenient and speedy. Water-mills, invented, according to Strabo, in Asia Minor, appear to have been introduced in the time of Mithridates, Julius Cæsar, and Cicero, but were rare among the Romans. Publick water-mills appear for the first time under Honorius and Arcadius. Floating-mills were invented by Belisarius, when Vitiges, King of the Goths, besieged Rome, in 536. The king caused the aqueducts to be stopped, and Belisarius made them on the Tiber. Such mills also existed about 1044. Wind-mills, according to the Encyclopedists, are of Oriental origin. They quote Heringius for their use in Hungary long before 718, and add, that they were introduced into France and England about 1040, of course not by the Crusades. Those which turn wholly round are the oldest, the versatile roof being a Flemish invention in the sixteenth century. Mills for draining water off land first occur in Holland in 1408, &c. They were first driven by horses, then by wind, next placed on a float which turned round, and thus gave rise, perhaps, to the invention of moveable ones. Barley-mills, by which the grain is only freed from the husk, and rounded, also occur. The bolting was at first done by a sieve moved by the hands, and a handle. Egyptian sieves were of papyrus and rush; those of horse-hair were first made by the Gauls; of linen by the Spaniards. The method of applying a sieve in the form of an extended bag was first made known in the beginning of the sixteenth century. These inventions gave rise to bolting-cloths, of which the English are the best. The bolting-trough was the *Arca pollinaria* of Pliny, and, I presume, the Anglo-Saxon *Mylen-trough.* Du Cange mentions the *Archeura Molendini*, wood put before mills; the fulling-mill, fourteenth century; allowances of water by charter; the right of compelling people to grind at the lord's mill; and the *Carbonellus Faber*, mentioned in 1144, the artist of the iron-work. Horse and ass-mills occur in M. Paris and the Anglia-Sacra.[s]

MILLERS. Their shop is said by Pollux (vii. 4.) to contain an αλφιτειον, apparently a meal-(bin), a mill, and other necessary troughs and tables, given before under the article Bakers, p. 412; to which Pliny adds, a *cribrum farinarium*, to meal-sieve.

MILLINERS, originally men.[t]

MINCE-MEAT. The *Gebeten-fleasc* of the Anglo-Saxons.[u]

MINCE-PIE. At Rome, on the vigil of the nativity, sweetmeats were presented to the Fathers in the Vatican, and from hence, probably, came our *minced*, or *shrid*-pies, or Christmas-

[s] Beckm. i. 288 seq. Enc. Plin. xviii. 9. M. Paris, 1073. Angl. Sacr. ii. 366.
[t] Nares. [u] Lye.

pies, originally made in the form of a *cratch*, from the manger in which the infant Christ was laid.[x]

MINERAL ALKALI. See ALKALI, p. 405.

MINERAL WATERS. Their virtues have been estimated in all ages; but the first investigation of their properties among us seems to have been Dr. Jones's examination of those of Bath and Buxton, in 1572.[y]

MINERS. Pollux gives a catalogue of workmen severally employed in digging, sifting, smelting, cleaning, and casting the ores. The mines were supported within by columns; and the vessel, in which they tempered or mixed the iron, was, he says, called περιοδος. Metallurgy is an art as old as the tower of Babel and the days of Tubal Cain. The Hetruscans had crowns even *of gold*.[a]

MINIUM. The *Minium* of Pliny is the mercurial cinnabar; but they had real *minium*, made of calcined lead, which was sold for the native, or cinnabar. Painters used it, as did surgeons, for plasters; but they confounded it, notwithstanding, with cinnabar. The emperors affected the red colour, as an exclusive attribute of sovereignty; hence Caligula and Nero strewed the circus with minium. Statues of the gods, on great solemnities; and, to prevent the wood from rotting, the staves on which books were rolled, and the faces of triumphers, were coloured with minium. They also corrected books with red-ink.[b]

MINUTAL. A ragout of many edibles hashed.[c]

MINUTE, anciently called *Ostentum*. In the work of an old land-surveyor concerning weights, we have the following passage: "The hour consists of 115 points, 10 *minutes*, 15 parts, 40 moments, 60 *ostents*, which Rhabanus Maurus, in Comput. c. 12, says is the sixtieth part of an hour, containing in itself 376 atoms."[d]

[x] Popul. Antiq. i. 410. seq. [y] Gough's Brit. Topogr. i. xix. [a] Poll. vii. 23. Plin. xxxii. 1. [b] Enc. [c] Juven. 14. 129. Enc. [d] Du Cange, *v.* Ostentum.

MISCELLANY MADAM. A female trader, says Nares, in trinkets and ornaments of various kinds. The passages quoted seem rather to imply an inventor of new fashions.

MONOGRAM. A cypher formed of letters interlaced. Monograms are of very high antiquity among the Greeks, as well as joined letters. They were much in use in signatures, even from the seventh and eighth centuries. One of the first is the cross-pattee in the beginning of a sentence, for "*In Christi nomine*." They were used by the Roman Pontiffs and Continental Sovereigns in the earliest times, and served the purpose of royal signatures, though not written by the sovereigns themselves. They are not found upon any of the charters of the Kings of England, who used only their seals till after the reign of Richard II.; when royal signatures, since called *Signs Manual*, because they were signed by the kings themselves, came into use. The monogram, significant of alpha and omega, is not to be found in genuine Anglo-Saxon charters; and that called the *He-name*, often engraved upon ancient weapons, was deemed an antidote against sorcery. The signatures of Henry V. Henry VI. Edward IV. Richard III. and Henry VII. may be called monograms; but although these princes sometimes wrote their names at length, monograms were less used in England, either by the Sovereigns or their subjects, than in any other country. In Germany, Maximilian I. abolished the use of monograms, and set the example of signs manual to his successors in 1486.[e]

MOUNTEBANKS. The Greeks and Romans were inundated with these persons. Aristophanes mentions one Eudamus, who sold rings against the bite of venomous animals. There were various kinds, the οχλαγωγοι, or *Agyrtæ*, who by fine speeches assembled a mob; the *Circulatores*, *Circuitores*, or *Circumforanei*, who travelled

[e] Nouv. Diplomat. Enc. Astle's Writing, 69, 160, 233, 234. Archæol. x. 228, 479.

about, and mounted upon a stage to sell their remedies; and the *Cellularii Medici*, who sat in their shops. Others were tumblers, rope-dancers, jugglers, &c. &c. but the most followed were the fortune-tellers, who mostly consisted of Chaldæans, Arabs, Egyptians, and Jews. Plutarch notes, that they used very affected gesticulations; and Du Cange mentions three years' penance as the punishment of following them. The Merry-Andrew among us was the Mountebank's inseparable companion; and the Juggler's aid was invoked for some of the performances.[f]

Mud Walls. A mud-building was the *Domus Terranea* of the Middle Age, and the walls were mixed with straw, as now in Devonshire, &c.[g] They are of Classical ancientry.

Mulled Wine was much admired by the voluptuous Romans, who drank it in the famous Myrrhine vases; but they thought that it occasioned paleness.[h] See Wine, p. 530.

Mulsum. See Spirituous Liquors p. 514.

Multicium. A very fine stuff, of which the chain was linen, and the woof silk, worn in the Lower Empire, though the term was first applied to a tunick made of the finest woollen.[i]

Municipium. A town which had obtained the right of Roman citizenship by grant of the Republick. This gave them the same privileges as the Colonies, which by origin possessed the right of citizenship. The *Municipia* had, besides, the right of living according to the laws and particular customs of their country. They had municipal Decurions, forming in every town a small Senate, which in the end, in imitation of Rome, had two magistrates who took the place of consuls, and performed the functions of them. They were called *Duumvirs*, and were elected by the Decurions, and taken from their body. They called in Latin these Decurions "Honorati Municipiorum Senatus." They were to be of a certain age, and possess a given property. Their sentences were called the *Decreta Decurionum*. They had the inspection of everything which concerned the good of their town and the publick revenues. They had also censors, and other officers, as at Rome. This privilege of the Municipium the Greeks expressed on their coins by *Autonomia*, and reckoned new æras from the period when they became free.[k]

Murex-dye. Swinburne thus describes the process. "Purple was procured from two sorts of shell-fish, the *Murex* and the *Purpura*, both belonging to the *Testacea*, or third genus of Linnæus's sixth class. From the former a dark-blue colour was obtained; the latter gave a brighter tint, approaching to scarlet. The body of the animals which inhabit these shells consists of three parts. The lowest, containing the bowels, remains fixed in the twisted screw at the bottom, for the purpose of performing the digestive functions. It is fleshy, and tinged with the colour of its food. The middle division is of a callous substance, and full of liquor, which, if let out of its bag, will stain the whole animal and its habitation. The third and upper part is made up of the members necessary for procuring food and perpetuating the race. The *Murex* generally remains fastened to rocks and stones. The *Purpura*, being a fish of prey, is by nature a rover. The proper season for dragging for this shell-fish was in autumn and winter. To come at the liquor, the shell was broken with one smart blow, and the pouch extracted with the greatest nicety by a hook. If the shells were small, they were pounded in a mill in heaps. The veins being laid in a cistern, salt was strewed over them to cause them to purge and keep sweet, in the proportion of twenty ounces of salt to a hundred pounds of

f Enc. Plut. de Adulat. Du Cange, *v.* Prædicatores. Strutt's Gliggam. 179.

g Du Cange, *v.* Argilleus, Tapia, Tortissus, et voc. cit. h Mart. xiv. 3. xii. 74. 5. 60. 1. Enc.

i Vopisc. Aurel. c. 12, Juven. S. ii. 77. Salmas. in Vopisc. Enc.

k Enc.

fish. They were thus macerated for three days; after which the mucilage was drawn off into a leaden cauldron, in order that the colours, by being heated therein, might acquire additional lustre and vivacity, as all marine acids do by a mixture with that metal. To keep the vessels from melting, eighteen pounds of water were added to a hundred and fifty pounds of purple, and the heat given horizontally to the kettle, by means of a flue brought from the furnace. By this process the fleshy particles were carried off, and the liquor left pure. After about ten days settling, the dye was tried by dipping locks of wool in it, till they had imbibed a dark blue colour. As the colour of the murex would not stand alone, the dyers always mixed a proportion of purpura-juice with it. They steeped the wool for five hours; then shook, dried, and carded it, and dipped it again and again, till it was saturated with the dye. The proportion requisite for staining fifty pounds of wool with the finest deep amethyst colour, were twenty pounds of murex to one hundred and ten of purpura. To produce the Tyrian purple, which resembled the colour of congealed blood, it was necessary first to steep the wool in pure unboiled purpura-juice, and then let it lie and simmer with that of the murex. By different mixtures of these two dyes, varieties were obtained according to the changes of fashion, which ran into violet till the reign of Augustus, when it inclined to the Tarentine scarlet, and this soon after made way for the Diabasa Tyria, the most extravagantly dear of all the tints. We read of fleeces being dyed upon the backs of the sheep, but remain in the dark as to the method and advantages of that process."[e]

Musk. Inclosed in small alabaster sphinxes, and other Egyptian figures, for smelling-bottles.[f]

Muslin, imported from the East Indies in or about 1670, but presumed to have been known to the Romans. It is said to have been derived and named from Moussol, in Persia.[g] See Cotton, p. 430.

Mustaceum (*Bride-cake*). A cake made with flour and sweet wine, sent on the marriage day to relatives and friends.[h]

Myrrh was used by the Ancients for medicines and perfumes. They even gave the scent to their drinking-vessels.[h]

Name. The names of the Greeks had always a meaning, whether of males or females. Aristotle, for instance, signified *αριστος* and *τελος*, good success. Pausanias is mistaken in saying that the Greeks had always one name only. They added the father's name to that of the *son*, omitting the word *son*, as Demetrius *of* Philip, *i. e.* son of Philip. The historians, and especially the Greek poets, designated their fellow-countrymen by the name of their family, as *Laertiades*, for Ulysses, &c. a fashion well known under the term patronymick. The Greeks often added a *soubriquet* to the proper name, as *Gryphus*, *Physcon*, &c. The Romans had many names, commonly three, and sometimes four, as, 1. the *Prænomen*, distinguishing persons of the same family, as *Quintus*, from the fifth son, *Martius*, born in March, &c. 2. *Cognomen*, taken from qualities, as *Pius*; from bodily condition, as *Crassus*, *Macer*; or from actions, as *Coriolanus*. 3. The surname, on account of adoption, some great action, or even fault. The use of surnames was not common in the first ages of Rome. None of the kings had it during life. *Superbus* was only a *soubriquet*. *Coriolanus*, *Africanus*, &c. were conferred from actions. 4. *Agnomen*, or another surname, taken from some great action, or even a fault. Two names were usual with the Albans before the Romans, who did not, as Appian Alexandrinus says, introduce the custom. The multiplicity of names, says Varro,

[e] Swinburne, i. 239, seq. [f] Cayl. Rec. v. 48.

[g] Anders. ii. 502. Magas. Encycl. t. v. 173.
[h] Enc.

was added to distinguish the branches of families. Thus the *Cornelii* were an illustrious family, from whence sprung the Scipios, Lentuli, &c. The resemblance of names in brothers, as in the two Scipios, occasioned the third name; thus one was called *Publius* Cornelius Scipio, the other *Lucius* Cornelius Scipio. In like manner, the name of *Scipio* discriminates them from other branches of the family, which bore the name of *Cornelius*, and the prefixes of *Publius* and *Lucius* designated the different brothers. For some time, the women had only a particular proper name expressed by initials reversed, as C. and M. reversed for *Caia* and *Martia*, but in the end this custom ceased. If they had only one daughter, the name of the family was simply given; sometimes it was softened by a diminutive, as *Tulliola*, instead of *Tullia*. If there were two, they were distinguished by elder and younger; if they were more in number, they said, the first, second, third; *e. g.* the eldest of the sisters of Brutus was called *Junia Major;* the second *Junie Minor;* the third, *Junia Tertia*. A diminutive was also made of these names, as *Secundilla*, the second; *Quartilla*, the fourth. The name was given to children on the day of the purification, which was the eighth after birth for girls, and the ninth for boys. The *Prænomen* was given to girls upon marriage, and to boys when they took the *toga virilis*. As to slaves, they had at first no other name but the *prænomen* of their master a little changed, as *Lucipores*, *Mariipores*, for *Lucii*, *Marii*, *pueri; puer* meaning slave, without any reference to age. At last they had Greek or Roman names, according to the will of their masters, taken from their nation, or some event. Thus, in Terence, we have *Syrus*, *Geta*, &c. from country, and in Cicero, *Tiro*, *Laurea*, *Dardanus*, &c. When they were manumitted, they took the proper names of their master, but not his surname, instead of which they put that used before their freedom. Thus, when *Tiro*, the slave of Marcus Tullius Cicero, was manumitted, he styled himself *Marcus Tullius Tiro*. The freedmen sometimes took for a surname a diminutive of the name of their old master; thus of Tullius they made *Tullianus*.[i] The Romans ridiculed the German names, as cacophonous. Names were also represented by hieroglyphicks.[k]

Names of the Britons, Scots, Irish. Camden says, they had their names for the most part taken from colours (because they used to paint themselves), which are now lost, or remain among the Welsh. Afterwards they took Roman names, which either remain corrupted, or were in the greater part extinguished at the conquest by the Saxons. It is noted in Ossian, that divulging the name to an enemy was a mark of cowardice, and that names were given to none until they had distinguished themselves by some actions, which give birth to them. Of the *Aps* nothing need be said. The custom, like that of the Scots and Irish, is Celtick. In 1057 the Scotch surnames were either, like the Greek, patronymick, or taken from some mark of body or mind, as the *Fat*, the *Bald*, &c. The natural sons of the kings had neither names nor arms. *Surnames*, or family-names, among the Irish, began to be propagated to their posterity in the time of Brian Boruma, who died in 1014, with the addition of the aspirate H, or the monosyllable *Va*, which was afterwards changed into *O*, and denotes a descendant from some principal man, as O'Brian, O'Connor, &c. yet for some hundreds of years afterwards many families had no fixed surnames.[l]

Names of the Anglo-Saxons, Normans, and English. The Anglo-Saxons introduced the German *Edward*, *Edmund*, &c.; the Normans,

[i] Enc. After this account, I think it unnecessary to add more from Sigonius de nominibus Romanorum, printed in the Histor. August. i. 340, seq. and others.

[k] Suet. Calig. xlvii. Plin. xxxvi. 5.

[l] Camden's Remains, 54. Ware's Irel. c. 9. p. 23. Buchanan, in Malc, iii. Nisbet on Armories, 48.

originally Germans, being the authors of others, such as *William*, *Henry*, *Richard*, *Robert*, *Hugh*, *Roger*, &c. Some instances of surnames occur, says Du Cange, among the Norman Franks, in more remarkable, and sometimes literary men, so early as the eighth and ninth centuries. At length, at the end of the tenth, and especially at the beginning of the eleventh, centuries, the use of surnames was frequent, sometimes from the profession, as Peter *Pistor* and Robert *Coquus;* sometimes from an event, as Ausonius mentions the name of *Pastor* given to a person; sometimes from jest or satire, as *Insanus;* sometimes from the father, and sometimes from the mother, of which there are some ludicrous instances, as *Herlouin*, son of his mother; and Peter, son of his mother; sometimes from a town, village, or city. Many took their names from the place of their domain, and sometimes a double surname, from the father *and* the domain. Very many were given by the sneers of the vulgar, as *Archembaldus pejor Lupo*, &c. These kinds of surnames were seldom imposed upon bishops, clerks, monks, or women, because, from office, &c. unnecessary, yet some clerks affected it. The surnames were not written in charters in a right line after their name, but above, between the lines, and were therefore often called *Supranomen*. Thus Du Cange. Surnames, says Camden, began in France about the year 1000; and in England, about the time of the Confessor, or the Conquest, but surnames are first found in Domesday, mostly with *De*, as Lords of a place, inferiors having only Christian names, which proves, as Menage says, that the practice began from state in the feudal Lords adding the names of their fiefs. After the Conquest, Hebrew and sacred names, as *Matthew*, *David*, &c. began to be used by degrees, though they were never received in Germany until after the death of Frederick II. Names were *mostly* given from vows of parents to particular Saints; in honour of the latter; from relatives; from inclination; and from parents' own names. Anciently one name was given at birth by the parents; and another at christening, which second name served for a surname. To impose the name at Baptism, was taken from the Hebrews, who did so upon circumcision; and godfathers gave their own in token of patronage. Names could be changed at confirmation. We find them changed at marriage from *Cincia* to *Scientia*. The abbreviations, as *Bel* for Isabel, *Bess*, &c. are ancient. Monks also changed their surnames. The Byzantine Greeks, when they married Latin wives, changed the names of them. The Popes usually changed their names, of whom Sergius is the first instance, because he was called *Os Porci*, *i. e.* Pig's-face. In Camden we find, that hereditary surnames were not fully settled among the common people, until about the time of King Edward II. the son, before, varying according to the father's name. The names with *of* were, in Cheshire and the North, contracted into *a*, as *Thomas a Dutton;* and *Le* and *De* before surnames were religiously observed in records, until about the time of Edward IV. The sources from trades, places, &c. may be seen in very long details in Camden. Wives, if twice married, were vulgarly called after the names, distinctly or united, of their several husbands. In the puritanical times it was usual to christen children from the titles of religious and moral virtues, whence came Grace, Prudence, &c.[m] See Classical Names, p. 426. Scriptural Names, p. 509.

Names upon Doors, occur at Pompeii; see p. 73.

Naptha. It was the perpetual fire of the Persians, because it left no smell in burning, nor ashes. The robe of Hercules, steeped in the blood of Nessus, was rubbed with Naptha, as was

[m] Camden, 54, 109, 111. Du Cange, *v.* Cognomen, Nomen. M. Paris, 97, 480, 526, 536, 575, 669. J. Rous, 27, 204. XV. Scriptor. 243. Menagiana, ii. 307, 308. Antiq. Repert. ii. 85. Johns. and Steev. Shaksp. i. 42.

that of Medea, by which she destroyed Creusa. The ancient fire-eaters used it in juggling.[n]

NATURALIZATION. Usual from policy among the ancients.[o]

NECKVERSE. Formerly persons claiming the benefit of clergy were obliged to read the first verse of Psalm li. (the *Miserere*), in a Latin MS. psalter. Otway says, "he can't write his name, nor read his neck-verse." It was not always the verse mentioned. A particularly difficult psalm might be proposed.[p]

NEEDLEWORK. The Phrygian manufacture was the most eminent among the Classical Ancients. The Anglo-Saxon women were famous for their needlework; and the English work was proverbial abroad for excellence. An Anglo-Saxon lady had a curtain, on which were worked the actions of her husband. The kind relating to embroidery and figures was most in vogue. The various kinds practised would astonish the most industrious modern female, and many curious books of patterns were published. From the scarcity of one work, which had gone through twelve impressions, Mr. Douce supposed, that such books were generally cut to pieces, and used by women to work upon, or transfer to their samplers. Maids used to work with their mistresses. Needlework was also practised by men. The needlework of flowers was particularly specified; and we find one kind, said to be practised in the manner of a vineyard.[q]

NICKNAMES. The Ancients demonstrated much wit in these. One of the Gordians had twenty-two concubines, by each of whom he had three or four sons. From this circumstance, being denominated the "*Priamus sui temporis*," the vulgar converted it into "*Priapus*." We find a severe man nicknamed "Tristis," and an Aurelian from an expression, "*Aurelianus manu ad ferrum*." Nicknames were however in the Middle Age not ludicrous. Thus Orderic Vitalis has *Caput Asini* for a man's name; and *Greyhound's-nose* for a father, and *Poor-nose* for his son, are surnames in the registry of Winchcombe Abbey.[r]

NIGHT-MEN. The *Matiarii* of the Middle Age, who sold the article of their trade.[s]

NOTA, NOTA BENE. In the Middle Age, this is perpetually crammed in some MSS. both into the text and margin.[t]

NOTÆ. See SHORT HAND, p. 511.

NOTARY. They who understood the art of writing by notes and abbreviations were at Rome called Notaries; and as application was made to them for receiving all kinds of acts, hence the name of Notary was attached to the publick officers, who exercised this function. They witnessed, and copied contracts, &c. as now. From the Novellæ it appears, that the Notary wrote out the deed first in notes. This was the *Scheda*. It was then written out fair and at length, which was called *in purum*, or *in mundum redigere*. The subscription was not a sign-manual of the name, but a writing, expressive of the assent of the parties, and the *signum* was only the apposition of the seal. When the contracting parties could not write, a friend, or the Notary, subscribed for them; and as to witnesses, it was sufficient to mention their presence. All these customs passed into Gaul with the Romans. Lampridius mentions the punishment of a Notary for a false act, by cutting the sinews of his fingers, so that he was never afterwards able to write. The dignity was various in the Imperial palace. In the Middle Age they were used for attestation, &c. as now; and Bishops' secretaries, who carried

[n] Enc. Beckm. iii. 293, 294. [o] Tacit. Ann. xii. Enc. [p] Grose's Vulg. Dict. Otway, Sold. Fort. A. ii. Nares, *v.* Neckverse.

[q] Juven. L. ii. S. vi. l. 483. Strutt's Dresses, i. 73, 140. Du Cange, *v.* Anglicum Opus, Bastari, Fresium, Floratus, Vineatus. Douce on Shaksp. i. 94.

[r] Enc. Capitalin. in Gord. Jun. Ord. Vital. viii. 681. Fosbroke's Gloucestershire, ii.

[s] Papias. Du Cange, *v.* Matia.

[t] Angl. Sacr. ii. 76.

their seals, were so called. Notaries public were also employed for interrogating witnesses, but it appears they were open to bribes. By an edict of the King of France, in 1382, it is enacted, that Notaries shall receive for three lines, 1*d.*; four to six, 2*d.*; if the writing exceeded six lines, 1*d.* for three, the line to be of the length of a palm, and to contain seventy letters at least; and if more extended, the Notary was to have more, according to the length of the charter, &c. *viz.* for two lines 1*d.* They had offices, a technical language for their various deeds, and kept a clerk, of whom the appellation was appropriately enough, *Fidus.*[u]

Notes of Hand. See Bills of Exchange, p. 415.

Notes, taking. This much offended Augustus. We find, in the Middle Age, Scholars endeavouring to copy the lecturers word for word.[x]

Oaths. Hesiod says, that Discord invented oaths. The Persians, who were followed by the Greeks and Romans, swore by the sun; the Scythians by air and their scimitars, and also mingled each other's blood in proof of friendship, all which customs were followed by the Irish and Anglo-Saxons. The Greeks and Romans swore by their Gods, especially *Fides* and *Fidius.* The natural gesture of raising the hand is ancient, kings lifting their sceptres, soldiers their arms, &c. Sometimes the point was applied to the throat. Various ridiculous accompaniments might be adduced. In general, the Romans swore, in common life, by their Genii, the women by Juno, Labourers by Ceres, Vestals by Vesta, &c. Propertius mentions the oath, by the ashes of parents, of much sanctity in the Middle Age. The most noticeable matter on this subject, is the *Puteal Libonis.* See p. 68. Scribonius Libo erected a roof on a well near the Temple of Faustina, where a thunderbolt had fallen. It inclosed an altar and chapel, and near it was the tribunal of a Prætor or Triumvir, who presided over affairs of commerce. The Bankers assembled around this well.[y] Here oaths, says Pettingall, were publickly administered in the morning only. Governor Pownall, from an authentick monument, describes the form of it thus: A woman holds a roll in her hand, which is laid on a chest or portable altar, placed on or near the knee of a Magistrate, who is seated in a curule chair. The Anglo-Saxons, like the Celts and Northern nations, in taking a very solemn oath, laid their hands upon some fixed pillar or stone; but *Freia*, the wife of Woden, was a frequent attestator of oaths, in these nations. Du Cange has enumerated all the various modes of taking oaths in the Middle Age. They were taken upon the missal and cross; with the hands placed upon the altar; upon the book and cross at the door of the church; upon the ring or knocker of the church; *coram altare, i. e.* with one hand upon the altar, the other prepared for the oath; with the head inclined to the altar; upon many altars, for those who could not get *Sacramentales* (or witnesses to support and character) were obliged to swear many times; and this oath upon the altar was of very great sanctity. The Gospels were laid upon the altar, and they touched them with their hands.—*Inspectis Sacrosanctis, i. e.* in their sight, not touched, like bishops and priests, who were not allowed to swear, *super sacra.*—Upon the text of the Gospel, having first washed their hands.—*Sub testamento Dei*, the Gospel being placed upon their heads.—Upon the relicks and tombs of the Saints, which oath they sometimes required upon many relicks which they touched. These oaths were forbidden at certain times of the year.—In the place called

u Enc. Novell. 44. Lamprid. Alex. Sever. Angl. Sacr. i. 21, 707. ii. 231, 625. Du Cange, *v.* Notarii, Brachiata Actorum, Extensum, Fidus, Tabularium.

x Suet. Aug. xxvii. Angl. Sacr. ii. 477.

y The form of it is to be seen on the reverse of a medal of Libo. See p. 68.

Sanctum, the cross being placed upon the head, a formula common to religious persons, if accused of any crime. —The above oaths are called *Juramenta Corporalia*, because the Gospels, cross, or relicks being touched, they were made with the hand elevated or extended, that they might be distinguished from oaths which were made by an instrument, *i. e.* by writing, for such oaths had equal validity.—To swear by the Sacraments of the Catholick Faith, was the same as *corporaliter jurare*, as the Catholicks did; the *corporale juramentum* seems to be said, to distinguish it from the Sacerdotal Oath.—The *Flamines Diales* were not anciently obliged to swear, but instances appear where bishops have sworn, 1. touching the Gospels; 2. upon the cross of Christ; 3. by God, the safety of the Apostolick See, and the Pope; 4. *sub stolâ*, touching the Gospels, by the book and stole, on the word of God.—Several were borrowed from the heathens, as, oaths upon the head of a beast, or idols; upon arms, the usual oath of the Northern nations; upon the bracelets; upon the scabbard of the sword;—upon the arm of a mistress;—confirmation of it by joining hands;—by laying hold of the hem of the garment;—by laying hold of the hair;—upon the sepulchre of a debtor;—by the feet of the abbot and monks;—upon the tombs of the dead, usual when a witness had died before he had given his testimony. Then it was sworn by the guilty person, that he would have so sworn, if he had been alive;—upon the crosiers of bishops;—upon bells and crosiers, very common with the Welsh and Irish;—*super discessorem ecclesiæ*, [*i. e.* the words and acts of deceased bishops and prelates, did not require an oath];—upon plea of property, because it was conceived that the richer any person was, the greater was the confidence to be reposed in him;—upon the thirty pence;—upon the soul of another, a common oath among kings and princes, who used to swear upon the souls of each other:[z] this oath could be made by proxy;—upon the king, *in posse regis*;—*vicariis manibus*, made by others;—upon the Gospels, in the manner of minors, under twenty-five and above fourteen;—Jews swore by holding a chain, fastened to the door of the synagogue, bare-footed, and used a singular oath. They also swore *super plagis* (whatever it meant) in a church. Thus Du Cange,[a] who has given also a large collection of blasphemous and ridiculous oaths, used by the laity in private life. Matthew Paris says, that priests took oaths with their hands upon the bosom, laymen touching the book, as now. Malmesbury mentions, "Believe me," as a bishop's mild asseveration, and "by my Lady St. Mary," as a clergyman's oath.[b]

Obelus. This mark (——), designated by the word *Obelus*, is chiefly used when speaking of the hexaples of Origen. That writer having distinguished by an asterisk or star the supplements which he had added to the text of the Septuagint, in places where they did not understand the Hebrew, has marked with the *obelus* places where passages, not in Hebrew, are yet inserted. Jerome says, that the *obelus* is only found in places where something of the Septuagint was retrenched, as superfluous, and the asterisk in those where there was an omission. These marks are very common in ancient MSS. The obelus has generally two dots, one above, one below the line. The asterisk is a saltier, or St. Andrew's cross, with dots between the arms. Isidore mentions its use in superfluities or repetitions; as denoting untruths, and when punctuated, apply-

[z] See Froissart, iv. 94. Not confined to them. Angl. Sacr. i. 443.

[a] *v.* Jurare, col. 1626. See also Dec. Scriptor. 1557, 2320. M. Paris, 190, 204, 222, 522, 749, 856, 1041, and others, of silly oaths.

[b] Enc. Pettingall on Juries, 192, 193. Pownall's Prov. Rom. 68. Strutt's Horda, i. 39. Du Cange, *v.* Freia, Jurare. M. Paris, 720. Malmesb. de G. Pont. L. iii. iv.

ing to doubtful passages; but see Du Cange, under the word.[c]

OBSIDIAN STONE. The Icelandick agate.[d]

OCCAMY. A compound metal to imitate silver.[e]

OCULARIUS. The makers of artificial eyes of silver, fine stone, &c. for statues.[f]

OCULISTS. Stones were used by ancient oculists; such as that found at Gloucester, and given by Chishull, as follows: "Q. Jul. Murani Melinum ad Claritatem." Gough has published others in the Archæologia. Smetius says, C. Caylus first published these monuments. Spon treated them as covers of an oculist's box, which contained their remedies; but he never considered, that the letters being placed backwards, a mould for wax, or some soft substance, was intended, as was the opinion of the Abbé le Bœuf, Le Roque, &c. C. Caylus is satisfied that they were used to guarantee the authenticity of the medicines, and that the impression was applied to the drug distributed.[g]

OE, though found conjoined in very ancient marbles, is constantly separated in certain MSS. It is often substituted for *e* and *u*.[h]

OGHAM, a particular kind of writing in Cypher, used by the Irish, of which there were three kinds.

The first was composed of certain lines and marks, which derived their power from the situation and position as they stood in relation to one principal line, over or under which they were placed, or through which they were drawn. The principal line was horizontal, and served for a rule or guide, which upper part was called the left, and the under side the right. Above, under, and through this line, the characters or marks were drawn, which stood in the place of vowels, consonants, diphthongs, and triphthongs. The *Ogham* in Sir James Ware is very simple. The horizontal line is the principal, and the perpendicular and diagonal lines, above, below, and through the horizontal, stood for twenty letters, which were in four divisions of five letters each. The first fifteen were for consonants; the last five for the vowels; for the diphthongs, and for z, were arbitrary marks. In the Ogham given by Gen. Vallancey, the diagonal lines were for the vowels. This was a change in the cipher, which was often necessary. Diphthongs are not found in ancient MSS. The vowels are written separately, as A E, not Æ, and therefore an *Ogham*, or *Cipher*, with marks for diphthongs, is not ancient.

The second kind was called *Ogham-beith*, because the letter *Beith* or B was placed instead of A, &c. It was also called *Ogham* Consoinè, which was no more than to substitute consonants in the place of vowels.

The last, called *Ogham Coll*, was composed of the letter C. or Coll, and is formed by substituting that letter for all the vowels, diphthongs, and triphthongs, repeated, doubled, and turned.[i]

OIL. The Egyptians made use of numerous factitious oils, and imported olive oil from Athens. The latter was much valued, and sold very dear at Rome. From a luxury it became a necessary, and frequent distributions were made of it. It was used in the Baths, and by wrestlers, not only simply, but in an ointment mixed with sand and dust. It is found as a substitute for cork in the mouths of the large earthen vases found at Pompeii. It was used in large quantities. Du Cange mentions a red oil, expressed from roots, with bread, in horse-dung, as one chemical process. John Van Eyck, who lived in 1410, is said to have discovered oil-colours for painting, but the invention was known at least two centuries before, if not earlier. Sallad oil, rape-oil, and oil for

[c] Enc. Du Cange. [d] Beckm. iii. 185.
[e] Nares. [f] Reines, Cl. xi. 66.
[g] Spon, Misc. 237. Smetius Antiq. de Nimegues, 28. Cayl. Rec. i. 230. Archæolog. ix. 227, 242. [h] Enc. See Serv. Æn. x. 24.

[i] Astle's Writing, 180.

the armoury occur.[k] See Whale, the last Chapter of the work.

Oil-jar. There has been discovered at Pompeii, "An oil-vessel with an handle and cover."

Olympiads. This well-known division of time, by spaces of four years, commences in the year 776 before Christ, and was superseded after 201 olympiads, by the *Fasti Consulares*, on or about the year 28 after Christ. Some of our Anglo-Saxon Kings, and those of France, reckoned the years of their reigns by Olympiads.[l]

Opiates (like Romeo and Juliet's) are mentioned by Apuleius.[m]

Orchard. The Anglo-Saxon *Orceard*, or *Ort-geard*. It was very common in suburbs, and annexed to baronial seats in all parts of Europe. In some monastick orchards, every monk had his part, and the trees were in the form of crosses.[n]

Ordinaries. Peacham mentions dicing-houses and ten-shilling ordinaries with large rooms. They were the resorts of gamblers, sharpers, spendthrifts, and women of the town. There were also piping, fiddling, and dancing. Perhaps they were what is called, *Tabling Houses*. They were long the resort of gentlemen, particularly in the reign of James I.; in fact, they were gambling-houses. To attend them was part of a gentleman's education. In 1608 the common price of a genteel ordinary was 2*s*.[o]

Orpiment. The arsenick of Dioscorides answers to the two substances, which we call *orpiment*, *viz.* sulphureous arsenick of a citrine colour, and realgar, red sulphureous arsenick, analogous in colour to sandarach. Theophrastus, Galen, Celsus, and Pliny, mention the orpiment used in the composition of colours. The sandarach of the Ancients was factitious, *i. e.* to obtain it, they made the native orpiment red in the fire, in a crucible. It does not appear that they knew of the native re-algar.[p]

Oscan Language, supposed to have been that of the lower Italian orders;[q] in fact, the language of the *Osci*, a people between Campania and the country of the Volsci, from whose language, plays, and indecent tendency, the word *obscenum*, quasi *oscenum*, has been thought to be derived. Alphabets are given by Astle.

Ottava Rima, first reduced to its regular form by Boccacio. Hawkins makes him the inventor, but Burney quotes Percy and Warton for an Elegy on Edward I. in 1307, which, if made at the time of Edward's death, acquits the English of having borrowed it from the Italians.[r]

Oven. See p. 80, of the Roman Oven, &c. *Llaf-oven* denoted the bread or *loaf*-oven, of the Anglo-Saxons, but it was a feudal privilege to have a common oven, and others were not permitted but by charter. These publick ovens were very large, sixty sheep having taken refuge in one. Fourteen feet diameter was the common size, and we find accounts of "a large pastery with five ovens new built, some of them fourteen feet deep." Du Cange mentions a publick baker, and an obligation of all persons, not of rank, to attend to the service of the oven. They had apprentices to take the bread to the oven, who, with their masters also, were sworn to bake the bread well and honestly. Elsewhere we find it leased, and persons fined who did not bake at it, even so late as the reign of Elizabeth. They were heated with fir branches, or other materials. We are told by Leland, that Breadcroft, in Stamford, was so called, from the bakers selling bread in it, for all the town bread was then baked in a publick oven at that place, and that formerly

[k] Enc. Plut. Apoth. § Epaminondas. Archæolog. iv. 172. Gage's Hengrave, 193. Du Cange, *v.* Artoichum.

[l] Enc. Du Cange, *v.* Olympias.

[m] Metam. x. i. p. 233. ed. Bipont.

[n] M. Paris, 69, 231, 246. Angl. Sacr. ii. 83. Bibl. Topogr. Brit. iv. 143.

[o] Compl. Gentlem. 31. Hawkins's Musick, iii. 408, 409. Gage's Hengrave, 203. Nares.

[p] Enc.

[q] Pompeiana, 130.

[r] Roscoe's Medici, i. 279. Hawkins's Musick, ii. 131. Burney's Musick, ii. 346.

ovens were appointed without all towns, to prevent fires, as the houses were built of wood. Still we find bake-houses part of a rustick habitation, probably through distance.[s]

Out-riders. In the Lower Empire, persons called *Catabolenses* preceded the envoys of the Prince upon the publick roads. The Romans had also *Ante-ambulones*, slaves who walked before their masters in the streets, crying, "Give way." Avant-couriers, harbingers, &c. occur often in the Middle Ages.[t]

Out-roper. This was a common crier to sell goods, houses, jewels, &c. by publick and open clamour, called "Outcry and Sale." In the London Gazette [No. 2404], a part of the Royal Exchange is appointed for the place of sale.[u]

Oxygala. A kind of cheese made of sweet milk, rendered sour, and the serum separated.[x]

Oyl-cloth, &c. In the Mercurius Politicus, Feb. 2 to 9, 1660, No. 606, is the following advertisement: "Upon *Ludgate Hill*, at the Sun and Rainbow, dwelleth one Richard Bailey, who maketh oyl-cloth the German way; and is also very skilful in the Art of Oyling of Linnen Cloath, or Taffata of Woolling of either; so as to make it *impenetrable*, that no wet or weather can enter. Where also is *(sic)* made India Gowns and Mantles." This is the only notice which I have seen of oil-cloth: of painted cloth, see Tapestry.

Ozier-beds occur in 1295.[y]

Packer. A trade mentioned in the fifteenth century by Rymer, &c.[z]

Packing. *Emporetica*, or packing-paper, which the Latin Dictionaries make similar to our brown-paper, useless for writing, was employed in wrapping mercantile wares; but hunters and fowlers used to wrap fish, game, and birds, recenty killed, not in cabbage leaves, and wet straw, as now, but in nettles, because thought to retard putrefaction.[a]

Page. A youth, whose office it was to attend as a domestick in journies, visits, walks, and the chace; to deliver messages, wait at table, &c. They carried the knight's lance. In the direction for the treatment of the Queen of Robert Bruce of Scotland, 34 Edw. I. it is ordered that she have two pages of good age and prudent, one of whom was to carve for her; and also, "that she have a foot-boy to wait in her chamber, one who is sober and not riotous, to make her bed, and do other offices pertaining to her chamber," and also a valet to keep her keys, and serve in the pantry and cellar.[b]

Painted Cloth. See Tapestry.

Painters. The Greek denomination ζωγραφευς plainly limits the art, in its commencement, to the representation of animals; and, in the earliest specimens known, those of Egypt, there is no landscape. Their tools are, in Pollux,[c] a style for outlines,[d] and a pencil for colouring,[e] the materials, tables, and tablets,[f] colours, and a three-legged piece of wood, called οκριβας, translated a scaffold, and καλουβας, a frame, which supported the picture while it was in execution. The pallet appears in representations, as does a practice of sketching an object laid upon the ground. The Pompeian painting is a small box divided into compartments, into which a female, painting, dips her brush; she mixes her tints on the pallet. In another appears an easel similar to ours; for the pallet there is a little table with four feet, and beside it a pot to wash the pencils in, and a vessel placed on some hot coals for grinding colours. [See Pompeii, ii. 60, 62.]

Painting. The first painting was

[s] Enc. Pompeiana, pl. 37. Du Cange, *v.* Bastida, Manceps, Posterius, Fornillum, Garna. Whitaker's Craven Deanery. Bibl. Topogr. Brit. vii. 72, 234. Nichols's Progr. ii. 3. Harrod's Stamford, i. 88. Berkeley MSS.

[t] Enc. Mart. 2, 18, 5, 10, 74, 2.

[u] Hawk. Musick, v. 4.

[x] Beckm. ii. 410.

[y] Du Cange, *v.* Ozeria.

[z] Du Cange, *v.* Paccarius.

[a] Plin. xiii. 12. xxi. 15.

[b] S. Palaye, 6. Froiss. xi. 22. Thompson's Historic Facts concerning Ravenspurne, p. 233.

[c] vii. 28.

[d] γραφις.

[e] απογραφις.

[f] πινακες, πινακια.

only of one colour, and the figures formed of lines, commonly red; sometimes white on a dark ground; but further discussion requires a professional knowledge of the art, and all the disquisitions seen by me are hypothetical. It may be better therefore to give an account of existing specimens. The paintings of Herculaneum (of which there are numerous publications) were not all painted upon the walls. Four little pictures were found framed and separate. The paintings are of all sizes, and the greater part as fresh as modern works; but except a dozen of these pieces, which are of a natural size, most of them are but ten or twelve inches long, and broad in proportion, representing only Cupids, wild beasts, and birds. These little pieces are all valuable, but far inferior to the larger. In these the figures are designed with all possible correctness; and the expression seems to show that nothing was wanting; but there are few in which the flesh colours are perfect. This may be owing to some defect in the painting, or an alteration produced by time. The colours being disagreeable, and too much in the red, &c. the gradations are seldom observed. One colour often forms the ground of these pictures. The most esteemed are a naked Hercules, as large as life; a Satyr holding a nymph in his arms; Theseus receiving the thanks of the Athenian maidens for delivering them from the Minotaur; Virginia, accompanied by her father, Icilius her lover, &c. The education of Achilles by the centaur Chiron is or was the most generally admired. There is only one of these paintings, of which the ground forms a perspective; but this is enough to show that the Ancients did not use it so much as some moderns would persuade us. Some of these pictures are only of two colours; others of them have three or four, and there is one in Fresco, which represents simple ornaments. Among these are different kinds of flowers, of all colours; and there are green and blue in these, as well as others. An elegant chariot drawn by a parrot, and driven by a grasshopper, is supposed to have been a caricature of Nero. At Pompeii the paintings in the small houses are nearly as elegant as in the larger. One general taste prevailed in painting the sides and ceilings of the rooms. Small figures and medallions of low relief were sometimes introduced. Their great variety consisted in the colours, and choice, and delicacy of the ornaments, in which they displayed great harmony and taste. The subjects were sometimes adapted to the destination of the room. Thus, in a bed-room we have Venus attired by the Graces, and Venus and Adonis; in a Triclinium or dining-room, fish, poultry, fruit, &c. In the kitchen, and apartments of servants, a green serpent is painted upon the walls, before which a lamp was kept burning, and the same divinity was worshipped without the walls.[f] See Picture, Chap. IX. p. 345; and Head-pieces to Chapters IX. and X. pp. 255, 402.

Pancake. The Norman *crespe* or flour, mixed with eggs, and fried in a pan.[g]

Paper. This term is derived from the Egyptian papyrus, a reed now growing there, and called *Berd.* To make the paper, they cut off the two extremities of the stalk; slit it lengthwise; peeled off the several skins or barks; stretched them out; removed the irregularities; covered the leaves with the troubled waters of the Nile, instead of a paste, placed a second leaf transversely on the first; put several of these together in the press; dried them; at last beat them with a mallet, and polished them by a tooth or shell. If it was to last long they rubbed it with oil of cedar.[h]

Denon says, that in moistening a roll of Egyptian papyrus, in order to unfold it, he experienced an odour so strong

[f] Winckelm. Art. iv. c. 8. Fordyce's Herculaneum, 36. Archæolog. iv. 164, seq. Swinburne, Starke, &c.

[g] Du Cange, *v.* Crispellæ.

[h] See C. Caylus, Mém. Acad. Inscr. v. 26, and the Nouvelle Diplomatique, for dissertations on this subject.

and penetrating, although pleasant, that he was obliged to open the windows in order not to be incommoded with it.[i] Astle, who more amply details Pliny's process of manufacturing the papyrus, says, that this paper was of various kinds, the *Imperial* and largest, used by the great men for letters, the *Livian* (from compliment to *Livia)* twelve inches each leaf; the Sacerdotal, nine inches ; beside inferior sorts. Isidore says, that the first kind was of the two inmost skins of the papyrus, the Livian or the next two, the sacerdotal of the third two. The Claudian paper, invented under that Emperor, had one leaf Imperial, the other Livian, which, without losing its whiteness, thus acquired substance sufficient to prevent the ink blotting through, as happened in the Imperial or Augustan, on that account reserved for letters. Besides these, there were the Fannian, Amphitheatric, the Sactic, the Teniotic, and the Emporetic (for goods), each diminishing from ten to six inches in breadth,[k] besides the difference of manufacture. Mabillon contends, that the papyrus was in use in the eleventh century, but Eustathius proves that the manufacture of it was on the decline in the third. Mr. Ottley contends that paper was manufactured from mixed materials from a very early period, and that the notion of distinguishing the kinds by one sort being made of linen, the other of cotton rags, is wrong ; for one is as ancient as the other, and they were often intermixed.[l] There are cuts of rolls of papyri, as called, but perhaps of paper in the Pompeii. (ii. 283). In the early Middle Ages, after the papyrus was out of vogue, the cotton paper was used, so far as it was not superseded by parchment. The various kinds of ancient paper are those called of cotton, made in the East (*Charta Bombycina*), of barks of trees, but not of rags, the æra of which invention is in dispute ; but *see antea.* The Abbé l'Andres[m] seems to give the best account. The Chinese and Asiatick Orientals made silk paper, the use of which passed in 652 into Persia, and in 706 to Mecca. The Arabians substituted cotton, which passed into Africa and Spain, where flax being grown, linen rags were substituted instead of cotton, because the latter was only to be obtained by importation. From hence linen paper passed into France about 1270, thence into Germany about 1312, and from Germany to England in 1320, or 1324. The Editors of the Biographia, and many others, carry its use here to the days of Alfred, but probably they confound it with cotton paper: all this is questionable. Ours was foreign ; but the paper used by Wynkin de Worde for Bartholomæus de Proprietatibus Rerum, was made at Hertford by John Tate, junior, who is supposed to have been the first paper-maker in England.[n] Of waste paper for goods, see PACKING-PAPER, p. 492.

PAPER-MARKS. A curious article on Paper-marks, by Mr. Denne, is given in the Archæologia.[o] See also Fenn's Original Letters, and Herbert's Ames.

PARADISE. Pollux pretends that this word came from Persia, where it denoted a *park of fallow deer*, planted with trees, for the retirement and pleasure of the Kings. In the Middle Ages, it implied the *impluvia* or grass-plots, within the cloisters of sacred buildings, had the privilege of an asylum, and was inclosed with doors, consecrated by relicks. It was considered as an ambulatory ; in fact, any pleasure garden was

[i] ii. 56. [k] The *Macrocolum* was a term for any writing or work on large paper, as well as a paper itself, at least sixteen inches long, commonly twenty-four, it being usual with the Ancients to paste the leaves of books together ; and when they made the last, or fair copy for the library, to write upon the large leaves. See Plin. iii. 12.

[l] Archæologia, xxvi. 69, 70.

[m] De l'Origine progressi è Stato actuale d'ogni Litteratura, 8vo. Parma, 1782.

[n] De Plant. Egypt. c. 36. Eustath. Od. 21. Astle's Writing, 203. Nouv. Diplomat. Biogr. Britann. iii. 353. Mart. iii. 2. Archæolog. xii. 114. Gough's Brit. Topogr. i. 482. Herbert's Ames, i. Pref. and p. 200.

[o] xii. 114.

deemed Paradise. The vestibule of St. Peter's church was so called.[p]

PARASITE. Parasites and he-bawds were distinguished upon the stage by a straight stick, called αρεσκος. Parasites were the agents employed in the disposition, &c. of the offerings of first fruits, and they bore the name of the god to whom they appertained.[q]

PARCHMENT. The intestines of animals, skins of fish, and even leather (of which there are many specimens) were employed for writing; but the use of parchment, though brought to perfection at Pergamus, is too ancient to admit of the æra of its invention. What is said of parchment applies to vellum; the former being skin of sheep, the latter of calf. They polished both with pumice stone. The first workmen could only make it yellow, and though the secret of bleaching it was discovered, it did not obtain vogue, because it fatigued the sight. Besides this, they distinguished three kinds: white, the natural; the yellow, which united these two colours, divided upon each of the sides of its leaves, the *bicolor membrana* of Persius; and the purple, commonly tinged on both sides, for letters of gold and silver. Vellum, so white and fine as to curl with only the warmth of the hand, is a very sure test of antiquity. It does not occur in MSS. posterior to the sixth century, and anterior to the tenth, unless the vellum has been taken from more ancient copies. Neither England nor Germany, for publick acts, before the discovery of paper from rags, used any other substance than parchment.[r]

PARDONS FOR ADULTERY. Many were granted by James I.[s]

PARISH REGISTERS. Du Cange mentions *diptychs* of persons baptized, and the idea is not novel, a similar practice existing both among the Greeks and Romans. Our Registers commence with the Reformation. During the Commonwealth, the banns of marriage were published in towns upon market days, and the marriage ceremony was performed by a justice of the peace; but in 1657 ministers were again empowered to marry.

PARK. The earliest mention of parks is among the Persians. (See PARADISE, p. 494.) That of the Gordians contained various animals; but Roman parks consisted of very thick woods. The Anglo-Saxons had their *deor-falds*, or deer-folds. Estrays were shut into the park, upon the principle of pounding. They had existence at the Conquest; and Henry the First, who is said to have introduced them (*parcus* being a general word for inclosure), was merely the first who had a menagerie of wild-beasts at Woodstock. Shaw thinks that it was only the first inclosure with a stone wall. Collins says, that Henry Earl of Warwick, by imitating Henry I. brought them into vogue. Bishops had them on purpose to hunt in. We find them fifteen miles round, girt with a stone wall, and a manor-house in the middle. Every seat of consequence had two parks, a large one, commonly of 300 acres, and a small one of about 80. Before deer were introduced, *temp.* Edward III. studs of horses were kept in them. The great park seems to have been confined to the deer; in some instances was, perhaps, made on purpose for them.[i]

PARLOUR. 1. Room for conversation in monasteries. 2. In Italy, a council-chamber. 3. In London, as early as 1473, the same room as now.[k]

PARODY. The invention of the Greeks, who had various kinds of it.[l]

PASSPORTS. Anciently, as now, included many persons, and if one was

[p] Poll. ix. 3. Du Cange, *v.* Atrium. Wart. Poetr. i. 453. Bale. i. 77.

[q] Hence in Muratori (659, 12), the inscription, "Parasitus Apollinis."

[r] Enc. Isid. vi. c. 1. Nouv. Diplom. Hickes's Thes. 32. [s] Acta Regia, 545.

[i] Capitolin. in Gordian. Lubin. in Juven. 337, 8. Du Cange, *v.* Imparcare, Parcus. Shaw's West. Tour, 81. Collins's Peerage, iv. 697. ed. 1756. Dugd. Monast. Eccl. Cath. iii. 236. Dec. Script. 2582. Gage's Hengrave, 4. Sir R. C. Hoare's Mod. Wiltshire, § Mere.

[k] Du Cange, *v.* Parlatorium, Parlura.

[l] The Abbé Sallier, of the Acad. des Bell. Lettres, has published a dissertation upon them.

absent from the rest he lost his pass. They were fairly written, and sealed by knights and esquires. A person was arrested for appearing before the king without one.[m]

Passum. See Raisin-wine, p. 505.

Paste. Flour-paste for joining paper occurs in Pliny.[n]

Pastill. See Lozenges, p. 475.

Pastry-cooks. A slave who understood the art of confectionery, and was called *Pistor Dulciarius*, or *Pastry-cook*, was kept by rich Romans. In the Middle Age, apothecaries were at first allowed to deal in sweetmeats and confectionery, and, in many places, were expected on certain festivals to give presents of such dainties to the magistrates. Confectioners were obliged to have the authority of medical men for part at least of what they made. Of pastry-moulds found at Herculaneum, see p. 325. The Roman pastry-cooks made representations of animals, &c.; and Gouthieres says, the poor offered them instead of real victims; and, according to him, the *Fictores Pontificum* in inscriptions refer to these pastry-cooks; but Lipsius and Grævius think them persons who dressed the statues of the gods. A class of them, the *Panchrestarii*, made a kind of cake called *Panchrestum*, or all good. Pasterer was the old name for our pastry-cooks.[o] Holinshed says (vi. 280, ed. 4to) that *French cooks* and *Portuguese confectioners* were usual with our nobility.

Pasty. These were formerly of immense size. La Brocquiere mentions one as a pageant, in which were included twenty-eight musicians, men and children, who were each to play upon a different instrument during certain interludes of the feast. We find not only turkies dressed in the form of hedge-hogs, or beehives, pigeons in that of spiders, and geese roasted alive and eaten; but living birds put into a large pie, and flying out. In 1630 Jeffery Hudson, the dwarf, was served up in a cold pie.[p]

Patties. Thought to be the *Talieri* of the Middle Age.[q]

Pawnbrokers. The Roman *Fœneratores* lent money upon pledges. Pawnbroking, as now, was established by Mich. de Northburgh, Bishop of London, *temp.* Edward III. and if redemption of any sum so borrowed was not made at the year's end, then the preacher at St. Paul's Cross was in his sermon to declare, that the pledge would be sold in fourteen days if the borrower did not forthwith redeem it. The Caursines and Lombards practised the trade in the Middle Ages; but, through abuses, a *mons pietatis* was suggested in a sermon preached before Pius II. and established between 1464 and 1471. Much fraud and mischief ensued here through a "charitable corporation," as it was called, begun in 1726. The three blue balls are the arms of a set of merchants from Lombardy, who lent money upon pledges.[r]

Pedlars carried their goods on a packstaff.[s]

Penny-post. Hawkins says that it was first projected by one Povey, who lived in 1737; but Anderson dates its origin with the private undertakings of —— Murray, in 1683, who assigned it to Dockwra, from whom Government took it. It is first mentioned in the Statutes in 1711. Mr. Pitt augmented it to a twopenny-post.[t]

Penthouses. Anciently erected for ambulatories.[u]

Perfumes. Vestiges of the use of them occur even in Homer, and the Romans lavished them everywhere. They were worn in boxes, probably at the end of necklaces, by the Jewish women.[x] See Musk, p. 484.

[m] Froiss. v. 277. vi. 134. viii. 202.
[n] Plin. xxii. 25. Beckm. i. 216.
[o] Gouthiere's Jur. Pont. ii. 14. Enc. Nares. Apul. Metam. L. 10. Beckm. iii. 138. Du Cange, *v.* Confectio.

[p] La Brocquiere, 53. Cook's Oracle, 35.
[q] Du Cange. [r] Enc. Plut. Cons. ad Apollonium, &c. Beckm. iii. 19 seq. Gough's Brit. Topogr. i. 770. Antiq. Vulgar. 409. Dugd. St. Paul's, by Ellis, p. 25. [s] Nares. [t] Hawk. Mus. iv. 373. Anders. Comm. ii. 561. iii. 39.
[u] Du Cange, *v.* Penticium. [x] Strutt's Dress. lvii.

PERRY. Mentioned, with Cider, by Pliny.[y]

PERSON. Great attention was paid to the persons of people, as a ground of respect or approbation, in the Classical and Middle Ages. Macpherson, in a note on the Sulmalla of Ossian, mentions the reason, *viz.* that it was a token of nobility to have a superior beauty and stateliness of person.[z]

PEWTER. Whitaker says, that pewter was borrowed from the Romans. In the sixteenth century, according to Strutt, pewter was substituted for wood, and silver or tin spoons for wooden ones. A garnish of pewter consisted of three dozen of plates and dishes, and one dozen of saucers, every six dishes and platters varying in size; and farmers are said to have had such on their cupboards. Steevens, however, affirms that pewter, *temp.* Elizabeth, was too costly to be used in common, and therefore hired by the year. The English, says a foreigner, consume great quantities of beer, double and single, strong and small, and do not drink it out of glass, but from earthen pots with silver handles and covers, and those even in houses of persons of middling fortune; as to the poor, the covers of their pots are pewter, and in some places, as villages, their pots for beer are made only of wood.[a]

PHENGITES. A gipseous alabaster, found in Cappadocia. It was transparent; and Pliny says, that a temple was built of it, without windows, and gave a dim light.[b]

PHILIP AND CHEINEY. A sort of stuff.[c]

PHYSICIANS. There were two kinds; one which visited the patients, called *Clinici* (who often united with it the profession of oculist); and those who were consulted at home. The profession passed from Greece to Rome in 535, and consisted of pharmacy and chirurgery, gladiators having their *particular* physicians. Women also exercised the art. They anciently wore a petasus; and a beard and staff, in imitation of Esculapius. They felt the pulse, as now, but every patient was expected to understand his own. Martial says, that when they visited the sick they were attended by their pupils for instruction, the ancient mode of walking the hospitals. The Roman physicians made up their own medicines, which they bought from herbalists; and the separation between these kinds of practice seems to have begun (probably with the physicians of Africa) in the eleventh century. They appear to have made selections only from formulas and books of receipts legally authorized. Astrology formed a part of their studies. They examined the Urine. (See URINAL.) Their authority and estimation even with royalty was very great; but they do not appear to have staid constantly with patients of consequence, even when very ill. Privacy, if necessary, was much used in their visits to women. Froissart says, it was their grand object to gain large salaries, and make the utmost profit of noble patients. They do not seem to have lived out of cities and great towns. In 1618 we find 2*s.* with the urine, sent to an eminent physician, but only 6*d.* to another. In 1700 the dues of graduates in physick were about 10*s.* though they expected 20*s.*; of licensed physicians, 6*s.* 8*d.* The surgeon's fee 12*d.* a mile; for setting a bone, broken or dislocated, ten groats; for bleeding 1*s.*; amputation £5. but no settled price. Being anciently clerks, they were not allowed to marry till the fifteenth century. In the thirteenth century they appear to have worn a very peculiar head-covering, the top like a Phrygian bonnet; *(engraved in this work,* CHAPTER XX. § *Costumes, fig.* 19); the bottom shaped like a leaf, the head in the broad end. Perhaps it was what Nares calls the Lettuce-cap, from the fur so named, which was, he says, a costume of physicians, or connected with the practice of physick. They formerly visited their pa-

[y] xiv. 16. Enc. [z] Capitol. in Opil. Macrin. X. Script. 804. M. Paris, 312, 414, 494. Angl. Sacr. ii. 261.

[a] Whitak. Manchest. ii. 42. Strutt's Horda, ii. 89. Gage's Hengrave, 195. Steev. on Shaksp. iii. 454. ed. 1768. Antiq. Repert. i. 231.

[b] Plin. xxxvi. 22. [c] Nares.

tients attended by servants, whose office it was to carry their swords.[d] See APOTHECARIES, CHEMISTS AND DRUGGISTS, p. 425.

PICKLES. Ancient. Ovid says, *Conditaque in liquidis corna autumnalia*, &c.[e]

PICKPOCKETS. Ducking them bears much analogy to the pit in which the Scots used to immerge female thieves.[f]

PILOTS were very highly esteemed by the Greeks. In the Middle Ages, even the sons of knights were pilots by profession, and married the daughters of knights. Our Anglo-Saxon kings steered boats themselves. Pilots were called Lodesmen; from Lodestar, the Polar star.[g]

PIMPS. The Roman pimps were old women. In the Middle Ages, their punishment was to ride on an ass or ox backwards, with the tail in their hands.[h]

PINCHBECK. Certainly known to the Ancients. Pinkerton makes it the famous Corinthian brass.[i]

PIPE-CLAY. Known to the Ancients, under the name of *Paretonium*.[k]

PITCH. The Ancients used it, 1. to give odour to wine; 2. to stop vessels of earthenware in which they kept wine; 3. to tear hair from the body, in punishment; 4. to light the funereal pile, and throw it boiling on besiegers; 5. pitch rendered friable by boiling in water they called *Colophon*, because much of it came from Colophon, in Ionia; 6. mixed with hair for a cement, used in the piers of bridges, as at Tunbridge; 7. for torches.[l]

PLACENTA. Anciently, a cake of flour and cheese fried in oil with honey; afterwards, butter, eggs, and herbs were added.[m]

PLANETS. The Planets now in use have come from the Greeks and Romans. The denomination of metals by the planets is traced to the religious worship of the Persians. The signs of them are corrupted from initials of their names in Greek; but though old, the period of their origin is not known.[n]

PLUMBERS. It is doubtful whether the Ancients had any distinct trade so called before the time of Vitruvius, who uses the word *Plumbarius*.

POET-LAUREAT. See LAUREAT, p. 470.

POINTS (upon inscriptions). The bizar custom of placing them between the syllables prevailed generally in the third century.[o]

POISON. Secret poisons, which from slow operation were not detected, were known in the Classical and Middle Ages.[p]

POLYPUS. The cure for a polypus of the ear is largely treated in ancient writers.[q]

POMATUM. The Ancients used a kind of soap for this purpose. In the Middle Age, pomatum was called *Capillare*.[r]

POOR'S-RATES. In the Anglo-Saxon æra, we are told that Elphegus never suffered one of his parishioners to beg. The ancient substitutes for rates were parish plays, games, large collections at the sacrament, and even every Sunday, and other modes of contribution.[s] From Nichols's Progresses it appears that they were legally established, in commutation for the sums before expended on shrines, pilgrimages, and superstitious practices.

POPE. In the West, *Papa* was applied only to the Popes, who used the term from the time of Leo the Great.[t]

PORCELAIN. Many small statues of Isis, &c. occur in white porcelain, and are covered with a fine blue enamel, which

[d] Grut. 312. 4. Montfauc. Suppl. i. b. 5. c. 1. Otto de Ædil. c. 6. Plut. de Conserv. Sanit. Beckm. ii. 129. M. Paris, 11, 780. X. Script. 1060, 1132, 1262, 2458. Froiss. x. 62. Berkeley MSS. Lysons's Envir. i. 114, 115. Menagiana, ii. 333. Strutt's Dresses, pl. lv. Douce on Shaksp. i. 59. [e] Plut. Nat. Quest. Ov. Metam. viii. 7, 8, 9. [f] Du Cange, *v.* Pitt.

[g] Enc. Angl. Sacr. i. 688. Id. ii. 146. Nares.

[h] Du Cange, *v.* Retroversum.

[i] Beckm. iii. 72, 73. Pink. Med. [k] Enc.

[l] Plin. xiv. 20. Suet. Claud. 16. Plaut. Capt. 3. 4. Enc. Archæolog. vi. 273.

[m] Cat. Re Rust. Enc.

[n] Beckm. iii. 68. [o] Enc.

[p] Beckm. i. 73, 103. [q] Enc.

[r] Nott's Catull. ii. 179. Du Cange.

[s] Angl. Sacr. ii. 128. Fell's Life of Hammond. XV. Script. 379. X. Scr. 368, 611, 857. M. Par. 626. Lysons's Envir. &c.

[t] Du Cange, *v.* Papa.

has been found to be cobalt. C. Caylus mentions two Egyptian specimens, which have the property of giving fire by striking them with the brickwork upon the *cassures* which they had at the base. They are of the same colour within and without, and were made by a process now unknown. Every body has heard of the infrangible glass offered to a Roman emperor, who put the inventor to death, lest he should reduce hundreds of potters and glass manufacturers to beggary. Such an invention is, however, said to exist; for in the Museum at Schwerin Castle is "a tea-service of enamelled copper-coloured china, which is infrangible." The materials for manufacturing porcelain, as now practised at Worcester, were first found out by Mr. Will. Cookworthy, of Plymouth, but not perfected till the removal to Worcester.[u] See China Ware, p. 289.

Porters. Those of the Classical Ancients were slaves, employed to guard the gate, to drive off with a staff persons displeasing to the master, and keep up the fire in honour of the Lares. They lived in lodgings near the gates, but were mostly chained. Sometimes women were porters. They kept the keys at night, a privilege not always usual in the Middle Age. This domestick is the Gateward of the Anglo-Saxons. We find the offices of porter and barber united; porters generally insolent fellows; sometimes two in a castle; large men, carrying staves or clubs, and keys; their wives sometimes living with them at the castle gates; having the keys both of these and the keep in the day-time; and the royal porter, so late as the thirteenth century, expressly obliged to provide litters for the beds, and light all the fires in the palace.[x]

Porter (*Beer*). Brown beer, or *porter* (so called from being the chief beverage of that class of labourers), was introduced about the year 1720, chiefly on account of the aptitude of pale beer to become stale.[y]

Port-wine. Howell says, "Portugal affords no wines worth transporting." The custom of drinking port-wine began about 1703, the date of the Methuen treaty, it being deemed impolitic to encourage the vintage of France.[z]

Posca. A drink made of vinegar and water.[a]

Post. Public stations of this kind were first established by the Persians; and Augustus had young men (couriers) who ran with the packet from one spot to another, where a fresh courier took it. The *Clamor* (whence our *hue and cry*) of the Gauls, mentioned by Cæsar, was conducted in a similar manner, and news was conveyed with surprising celerity. For greater expedition, horses and chariots were established soon after; and these, postilions, grooms, &c. were kept at every stage. Travelling post, in a rheda, &c. is also ancient. Our letters were conveyed by pilgrims, heralds, couriers, friends, &c. till the establishment of the post-office, which, in any form, takes date with the Long Parliament; but, as there is a regular history in so common a book as Blackstone's Commentaries, it is needless to say more. Post-horses were not kept, even in many of our great towns, till Elizabeth's reign.[b]

Potash. The art of making it was communicated by the Arabians to the Spaniards.[c]

Potters. This art, Winckelman makes the most ancient of all, and the Bible confirms his allegation, but Count Caylus thinks, that fictile articles were, in point of use, mostly confined to the lower Romans. Pollux not only mentions vases of all kinds,[d] wine vessels, others for vinegar, chamber-pots, boat-fashion, for women and others, mortars,

[u] Cayl. v. 41. Lysons's Britann. vi. 396. Downes's Mecklenb. Lett. p. 187.

[x] Enc. Apul. Metam. iv. M. Par. 554, 1014. Du Cange, *v.* Horoscopus. X. Scriptor. 2319. Hurd's Dialogues, 98. Froiss. iv. 77. Whitak. Manchest. i. 339.

[y] Tuck's Brewer's Guide, pp. 2, 5.

[z] Howell's Letters, 350, 351. Anders. Comm. iii. 19, 20. [a] Enc. [b] Enc. Parkin's Norwich, 120. Izacke's Exeter, 141. Cæs. Bell. Gall. iv. 5. p. 73. [c] Beckm. iii. 248. [d] vii. 32, x. 27.

measures for liquids, watering pots, images, dolls, and bricks and tiles, made in a yard on purpose, called *πλινθειον*.[e] Commodus was an amateur potter, who used to make cups *(fingere calices)* for amusement.[f] The first artists known worked upon vases; and bacchanalia, boscage, chases, sleeping satyrs, battle-pieces, &c. are subjects mentioned by Evelyn.[g]

Pot-metal. An ancient kind of stained glass, so called from the colours being incorporated with the glass while the latter was in a state of fusion; by which means the stain pervaded the entire mass. This glass is commonly very thick, and warped, from the strong heat to which it was exposed.[h]

Pottery. The following paragraph is a valuable adjunct to Chap. VIII.

There is this difference between the red [Roman-British] pottery and the Samian ware, that the one is glazed and the other uniformly neglected; for the fine material of the latter, like the French porcelain, did not require glazing. The red ware is formed of native clay, washed and glazed with salt, and a small proportion of lead. It has been shaped by the hand, with the common instrument, much like a knife, and after being exposed to the sun, has been slightly baked. Thus Mr. Gage.[i] There is in my possession a small basin or cup, found at Kingsholm, near Gloucester, of this red ware, and *precisely of the same pattern* as that found in a Bartlow barrow.[k]

Poulterers. The Roman poulterers caponized cocks, fatted poultry, and sold eggs. In the Middle Age we find that the poulterers in England were Flemings, who hawked fowls in baskets. Our poulterers were called *poulters*, and persons who slept on horseback. Hares were hung up in their shops.[l]

Pounding *(Cattle, &c.)* The Anglo-Saxon *Gepindan*. The principle was even applied to bees; for we find in the thirteenth century, that if bees were found trespassing in a garden, the person had a right to train them into a hive, cover them with a cloth, and so hold them in pledge. Parks were also used as pounds for estrays.[k]

Powdering-room. Such apartments, for washing the hands, occur in the Middle Age.[l]

Powders. The Ancients used scented powders, called *Diaspamata*, to sprinkle over the body.[m]

Precedents. Searching for them in law cases is ancient.[n]

Preserves. Sugar was only used by the Classical Ancients for medical purposes. Fruit was preserved by Honey.[o]

Press. Vitruvius mentions *Vice-presses* and *Lever-presses*. The former occur upon the coins of Bostra, in Arabia; the latter in the paintings of Herculaneum, where two small genii are pressing oil from olives, without a vice. Claudian mentions a press used to give a gloss to cloaths. Denon, from the tombs of Thebes, gives a kind of coffer, or cloaths-press. A press with two vices occurs in an illuminated Bible of the fifteenth century. Strutt has engraved a wine-press in his Horda.[p]

Printing. The following is Dibdin's account: The first printer is generally considered to be Gutenberg, who opened the art to Fust, and the earliest important specimen, by *metal types*, is Gutenberg's and Fust's Bible, of 637 leaves, printed between the years 1450 and 1455. Rude specimens from wooden blocks appeared in Holland as soon as 1440, and at Mentz from the same materials before 1450; but this is accounted a different art, and was probably borrowed from the Chinese. According to Astle, the very

[e] *ἀμίς, χους, οξις*, &c. *κρωσσον*, &c. Pollux, x. 5. 47. [f] Hist. Aug. ii. 157. [g] Miscell. 272. [h] Neale and Brayley's Westm. Abbey, ii. 142. [i] Archæologia, xxv. 19. [k] Id. Pl. ii. fig. 4. [l] Cic. Qu. Acad. L. iv. 2, 85. Plin. x. 50. Colum. viii. 8. Dec. Scriptor. 2702. Nares, *v.* Poulter.

[k] Du Cange, *v.* Arna, Imparcare. [l] Du Cange, *v.* Manulavium. [m] Enc. [n] Hist. Aug. ii. 210. [o] Enc. Colum. xii. 45. Beckm. ii. 53. [p] Vitruv. vi. 9. Claud. Epith. Pall. et Scren. v. 101. Enc. Denon, pl. 54. Notices des MSS. vi. 118.


RICHARD PYNSON 1493
IVLIAN. NOTARY 1498.
IOHN SKOT 1518.
IOHN RASTEIL 1520
Laurence Andrew
WILLIAM CAXTON.
A
COLLECTION
of
OLD
ENGLISH
PRINTERS
Marks; Rebusses;
Devices; &c. by
IOSEPH AMES.
John Byddle
John Cawood
Christop. Barker
Richd. Jugge
John Wolfe
ROBERT WYER
Wm. Norton
Cum Privilegio
Richard Tottel
Wm. Seres
Gerard Dewes
Thomas Godfray
John Wight
John Reynes
Thomas Petit
John Harrison
HEB DDIM HEB DDIEV
Richard Johnes
Richd. Watkins
Thos. Purfoote
William Middleton
Arise for it is Day
John Day
SVSCIPITE IN SITV VERBVM C IACO I
Richard Grafton
GOD IS MY HELPER
Hugh Singleton
Edward Whitchurch
Walter Lynne
REIN WOLF
Ded. To Mrs. Sidney Kennon

early prints from wooden blocks, without the least shadowing or crossing of strokes, was probably contrived by the illuminators of MSS. and makers of playing-cards. These, inelegantly daubed over with colours, which they termed illuminations, were sold at a cheap rate to persons who could not afford to purchase valuable missals. From 1462 printing spread rapidly over Europe. Italy first printed in Greek characters; and the earliest specimen is in Lactantius, which appeared in 1465. The first whole book in Greek is the grammar of Constantine Lascaris, at Milan, 4to, 1470. Hebrew was printed as early as 1477; Arabick and Chaldaick appeared in 1616; Samaritan, Syriack, Coptick, &c. in 1636. The first book which Caxton printed in England was the Game at Chess, in 1474. The first letters used by Caxton were of the sort called Secretary, and of this he had two founts. Afterwards his letters were more like the modern Gothick characters of the 15th century. Of these he had three founts of *Great Primer;* the first rude, which he used in 1474; another something better; and a third cut about the year 1488. Besides these, he had two founts of *English* or *Pica,* the latter and best of which were cut about 1482; one of *Double Pica,* good, which first appeared in 1490; and one of *Long Primer,* at least agreeing with the kinds which have been since called by these names. All these resemble the characters of that age called Monkish English, and they nearly assimilate the prototypes used by the first printers in Germany. Wynkin de Worde is said to have first brought into England the use of round Roman letters. In 1518 Pynson printed a book wholly in Roman types. Will. Jaques in 1503 made a fount of English letters equal, if not exceeding, in beauty any which our founders at this day (1780) produce. The favourite characters of these times were large types, and particularly *Great Primer.* The English Presses had no works in the Greek or Oriental languages till the sixteenth century. The first were the Homilies by Sir John Cheke, Lond. 1543. All writers are silent as to the principle upon which the letter founders' bill of the fifteenth century was made; the various ligatures and abbreviations used by the early printers making more types necessary than at present.[q] Thus the best authors; but a *certain* account of the origin of printing is not to be obtained;[r] and a complete general history of the art is a desideratum.[s] Here is annexed a Collection of old English Printers' Marks, Rebuses, Devices, &c. formed by Mr. Ames, and first published in his "Typographical Antiquities."

PRISON. The prisons of the Classical Ancients consisted of *Souterrains,* or sometimes of only simple vestibules, where the prisoners saw their friends, &c. as that of Socrates. The *Latomiæ* and *Lapidicinæ* were caves, or vast quarries, guarded at the entrance; but prisoners in the first could move about, in the latter were chained and fettered. There were also free prisons; as commission to the house of a magistrate, or custody in their own.[t] The famous *Latomiæ* at Syracuse made a capital prison. Bribery of the lictor, or executioner, was used to visit friends, introduce food, &c. Some prisoners had merely chains upon the legs; others were set fast in stocks; both are mentioned by Plutarch.[u] In the Middle Age we find them provided with collars, handcuffs, and other fetters, without doors or windows, and descended only by ladders; places made like a cage; portcullised doors, as now; a kind called *Pediculus,* because in it the feet were bound in chains; some made dark on purpose; British prisons; Anglo-Saxon prisons, with guards, the prisoners chained, a work-place in them, and annexed to Anglo-Saxon palaces; dungeons in castles, consisting of four dark apartments, three below and one above, up a long staircase, all well secured, in

[q] Astle's Writing, 215-225.
[r] Dibdin's Typogr. Antiq. i. lxxxvii. seq.
[s] Id. xxxi. [t] Enc. [u] Cic. in Verr. 5. Plut. de Gen. Socrat.

the uppermost a ring, to which criminals were chained; prisons guarded by dogs; prisoners kept in irons; bound in chains; brought in carts; and discharged upon a new reign.[x]

PRIVATE TUTORS. Male and female, ancient.[y]

PRIVY COUNCIL. The *Consistorium* of the Roman emperors and later kings. Noblemen, and even abbots, had Privy Councils.[z]

PRIZE-FIGHTERS. See PUGILES, p. 504.

PRIZE-MONEY, divided equally by chart. 5 Hen. IV. The King claims a fourth; the other three parts devolve to the captors.[a]

PROCLAMATION. Royal Proclamations were made in the Churches; in the towns; and in all places of assemblage.[b] See SHERIFFS' POSTS, &c. CHAP. IX. p. 359.

PROCTOR. This word, in one sense, signified a person deputed to beg or collect alms for leprous or bed-ridden sufferers, who could not go out themselves. By Stat. 39 Eliz. they were declared rogues and vagabonds.[c]

PUBLICK-HOUSES. An account of these among the Classical Ancients has been before given (p. 82). Our public-houses are the Anglo-Saxon *Eala-hus*, *Cumen-hus*, and *Win-hus*, Alehouse, Inn, and Wine-house; and they used to drink very hard in them. The vessels were of earthenware. Inns, however, were by no means common houses for travellers. Lord Berkeley's farm-houses were used instead *temp.* Edw. I. Travellers would not only inquire for hospitable persons, but even go to the King's palaces for refreshment. Knights even lodged in barns; and John Rous, who mentions a celebrated inn on the Warwick road, was yet obliged to go another way for want of one.

Courts with bed-chambers below and around (the old inn, now fast decaying) occur in the Middle Age, and are probably of Roman fashion, for they resemble the Barracks at Tivoli. The *pergulæ* and *cœnacula* in the Herculaneum handbill (see p. 82) both mean *balconies* and upper-rooms. Arbours occur in 1344, and are Roman. As to signs, the bush was the chief; but was at length superseded by a thing intended to resemble one, containing three or four tier of hoops fastened one above another, with vine-leaves and grapes richly carved and gilt, and a Bacchus bestriding a tun at top. The owner of the Mourning Bush, at Aldersgate, was so affected at the decollation of Charles I. that he painted his bush black. The use of Signs, in all trades, is of the most remote ancientry. The *Chequer*, which occurs at Pompeii, means, as Brand thinks, a house where tables were kept for playing; but *Le Chequer*, the ancient sign also among us,[d] seems rather to imply the red or painted lattice at the doors and windows, which was the external denotement of an alehouse even so late as 1700. M. Paris says, foresters were noted for setting up alehouses; hence the Green Man. Alexander the Great, according to Pliny, first decorated the *White Hart* with a gold chain; and this sign is the cognizance of Richard II.; the White Swan, ducally gorged, of Henry IV.; and the Blue Boar of Richard III. The Bull, Bear, Angel, Red Lion, &c. are evidently heraldic, as supporters of arms, taken from respect to some great lord or master, and founded upon the ancient custom of dependants and servants wearing badges of their lord's arms. The Sun and Moon Dr. Browne thinks of Pagan origin, and originally implying Apollo and Diana; but they are also armorial bearings. The Bell Savage is a strange corruption of the Queen of Sheba; and the Puritans, after the Reformation, changed the

[x] Du Cange, *v.* Boga, Boia, Cabia, Cataracta, Pediculus. M. Paris, 633. XV. Scriptor. 10, 70, 512. X. Scriptor. 821, 1652, 1531, 2480, 1457, 1155. Grose's Antiq. Engl. &c. i. 56.

[y] Suet. in Claud. &c. Du Cange, *v.* Baillia.

[z] Enc. Du Cange. Brit. Monarch.

[a] M. Paris, 58. Dec. Scriptor. 1207, 1245, 2496, at Sea. Berkeley MSS.

[b] Angl. Sacr. i. 23, 524, 661. [c] Nares.

[d] It occurs in the Anglia Sacra, i. 143.

Angel and our Lady into the Soldier and Citizen, and the Catherine Wheel into the Cat and Wheel. Coryatt mentions the *Ave Maria*, with verses, as the sign of an alehouse abroad, and a street where all the signs on one side were of birds. The mixed signs, such as three Nuns and a Hare, originated, according to the Spectator, in the apprentice uniting, when he set up trade, the sign of his master.[e] The "Prodigal Son" was the *sign* of a principal inn at Bristol; the reader will recollect the painted cloth, on the same subject, as a substitute for tapestry, suspended at an inn, in Shakspeare.[f]

What were the substitutes for Inns among the Celts and Britons may be conceived from the Irish custom. There the *Bruigh* was a person endowed with land and stock by the prince of each territory, to keep good beds, open stables, and backgammon-boards (for nobles), instead of inns. Of the Anglo-Saxon alehouse before. We find inns abroad having fires of straw in the chambers, stables annexed, and rooms strewed with rushes and green leaves for coolness, and the walls hung with boughs new cut for perfume and refrigeration, as the weather was hot. From Shakspeare we may glean some interesting matters concerning our ancient public-houses; but there were many practices now obsolete. Criers used to stand at the doors of the coffee-houses, recommending the house, like the cloathsmen in Monmouth-street. From the Glossary of Sangerman a brothel and an inn appear to have been synonimous; and, after the suppression of our public stews, the women took refuge in alehouses, where they were encouraged, and played upon the cittern, a practice taken from the *Tibicina Meretrix* of Horace, both as an attraction and disguise of the place as a music-house (of which below). The houses were protected with spiked hatches (the common denotation of brothels) to keep off constables. The chief houses were those called the World's End, generally the last in the neighbourhood, the sign of which was usually a man and a woman walking together, with this distich, "I'll go with my friend — To the World's End," by way of intimation what sort of company was to be expected there. The women stood in pairs at the doors in taffeta gowns. Fools or jesters were also retained, to amuse the customers. They exhibited with a Jew's-harp and joint-stool: sometimes they sung in the Italian manner. Upon winter evenings fiddlers also used to go about to inns, to learn the names of the visitors, and salute them in the morning. At some taverns they were domestics. Ben Jonson, I think, mentions one standing on a stool, and fiddling to a convivial party.[g]

Another description of these places were the Musick-houses. These were houses where concerts were held; and musick-clubs and musick-booths were common during Bartholomew fair. Hawkins says, that the common people had concerts of fiddles, oboes, trumpets, &c. at booths in fairs in and about London, but more frequently in certain places called *Musick-houses*, of which there were many *temp.* Charles II. A goose striking a grid-iron with his foot, called the Swan and Harp, in ridicule of musick-meetings held at a house with the latter sign. The Mitre, at Wapping, was one of these houses. This house, which was both a tavern and a musick-house, was a spacious and expensive building. The room was very stately, and richly decorated with carving, painting, gilding, and other ornaments. The seats were like the pews in a church, the upper end being divided by a rail; so that it resembled a chancel. The musick chiefly consisted of violins, hautboys, and an organ. The house, being

[e] Script. Bed. f. 31. M. Paris, 298, 519, 966, 981, 201. X. Script. 1434. Rous, 122. Pliny, viii. 32. Du Cange, *v.* Anbanna, Galera, Ramada. Douce, i. 97. Coryatt's Crudit. i. 15, 29. Tom Brown's Works, ii. 563. Hawk. Musick, v. 78. Popul. Antiq. ii. 249. [f] Evans's Bristol, 255.

[g] Coll. Reb. Hybern. 18, 19. Du Cange, *v.* Meritoria Taberna. Hawkins's Musick, iv. 383, 409, v. 66, 352. Douce on Shaksp. ii. 73, 104, 133. Dissert. on Fools, ii. 300, 330.

a tavern, was accommodated to the purposes of drinking as well as musick. It contained many and fine rooms, with whimsical paintings in the wainscotting. The kitchen was railed in to prevent access to the fire by those who had nothing to do with it; and overhead was what this author calls an harmonious choir of canary-birds singing. We find, too, musick-rooms with galleries for auditors. At these musick-houses half a dozen fiddlers would scrape *Sellenger's round*, or *John, come kiss me*, or *Old Simon the King*, with divisions, till themselves and their audience were tired; after which as many players on the hautboy would, in the most harsh and discordant tones, grate forth *Green Sleeves, Yellow Stockings*, *Gillian of Croydon*, or some such common dance-tune, and the people thought it fine musick.[h]

Of our Country-inns Fiennes Moryson's account is very amusing. "As soon," he says, "as a passenger came to an inn the servants ran to him, and one took his horse and walked him till he was cold, and then rubbed him down; another showed him to a room, and lit a fire; a third pulled off and cleaned his boots. Then the host, or hostesse, asked him if he would eat: if he went to the common table his meal cost him 6*d.*; in some places but 4*d.* If he ordered his dinner in his room the host or hostesse came to him when at table, deeming it courtesy to be asked to sit down. Musick was offered, especially if he had company, and if he was alone the musicians gave him good day with their performances. It was the custom, and not accounted mean, to set by part of the supper for breakfast; for the common sort did not use to dine, but ride from breakfast to supper, yet came early in order to rest their horses. The bill was made out in writing; and the chamberlain and hostler expected compliments," as now. We find only 8*d.* paid for a physician all night *temp.* Eliz. and only 2*d.* at Bristol *temp.* Charles II. for a man and horse.[i]

PUGILES. Boxers, first with the fist, then with the cestus. Many curious coins represent them, especially a Greek coin of Commodus, struck by the Samians, the best Greek boxers.[k]

PURPLE. PURPURA. Habits entirely of purple (αλουριδες), without the mixture of any other colour, were prohibited by Cæsar and Augustus to all subjects except senators in office; but pieces of it, and mixtures with it, were permitted. Winckelman in one place says, that the ancient purple was of the colour of the vine-leaf when it began to fade; elsewhere, that there were two kinds, the violet and the Tyrian, which resembled lake. Others say that the Murex purple was a red violet, the vegetable red, or scarlet.[l] See MUREX, p. 483.

PURPURARIUS. Mr. Short has given us an inscription accompanied with representations of the implements and articles used by a Purpurarius.

"These implements consist of a sharp hollow prism, perhaps a mould, a mallet, a pair of scales, oblong cakes, seemingly of the dye, strung together at one end, a sort of battledore, formed like a ham, and another round like the handle of a butcher's steel."[m]

PURSUIVANTS. 1. Youths who carried the knight's lance, &c. They were, in fact, military students; and from their following the armies came, according to S. Palaye, the term Pursuivant at Arms. 2. The title of Pursuivant d'Amour was assumed by knights or esquires who wore the portraits or colours of their mistresses, and fought in honour of their ladies.[n]

QUACK-DOCTOR, or QUACKSALVER. See MOUNTEBANK, p. 482.

QUARANTINE originated in the Council of Health at Venice, in the fourteenth or fifteenth century. Pest-houses were ordered to be erected in

[h] Strutt's Gliggam, 215. Hawkins's Musick, iv. 378, 9, 465. v. 2.

[i] Hawkins's Musick, v. 66. Berkeley MSS. Antiq. Repert. ii. 91. [k] Enc.

[l] See Pauw, and Dissert. de Tilladet, tom. iii. 160. Enc. [m] Short's Travels in Italy, p. 85. [n] Froiss. iii. 401.

islands, in 1423, at Venice. Browning says that letters of health were first written in 1665 by the Consuls of the commercial nations.[o]

QUESTION. This torture was used both by Greeks and Romans.[p]

QUESTMAN. QUESTMONGER. 1. One who laid informations, and made a trade of petty law-suits; 2. a sidesman; 3. a collector of parish-rents, described as a pompous man, and one who wore a furred gown; 4. a juryman.[q]

QUI, QUÆ, QUOD. Often upon ancient monuments written *gis*, *ge*, *gid*.[r]

QUICKSILVER. The most ancient mine known is that of Almadan, in Spain, for it is mentioned by Theophrastus. The ancients used mercury for gilding and plating; and for that purpose composed an amalgam of mercury, pumice, gold, and silver. They employed it to extract gold and silver from minerals. Thus Pliny and Pollux, who mentions the bag of skin among the instruments of miners. Beckman agrees with this statement; but though he thinks that it applies to Germany long before the discovery of the mines in America, both the uses were revived, as new inventions, in the sixteenth century.[s]

RAGOUTS, mentioned by Cicero.[t]

RAISIN-WINE. The Roman PASSUM.[u]

READER. The Greek *Anagnostes*, and the Roman *Lector*, or *a Studiis*, was a person who was taught to read well by a master, called *Prælector*, and read to their lords during dinner; at night, when they could not sleep; or other times; and this practice obtained till the Middle Ages.[x] See p. 265.

REAPING. The Highlanders use a song in this work like the ancient *proceleusma*. Formerly hundreds at a time were employed in cutting down a field of corn.[y]

REBUS. Its origin may be traced to the Egyptian hieroglyphicks, and the punning symbols in the Augustan æra; such as the elephant upon coins of *Cæsar*, because that animal was called *Cæzar* in Mauritania.[z] See REBUS, CHAP. XIV.

RECEIPTS. These acquittances for paying money are mentioned by Froissart.[a]

RECEIVER-GENERAL. The *Bulephorus*, *Rationalis summæ rei*, or *Catholicus*, of the Greek Empire. They were, in general, very richly habited.[b]

RED. See SCARLET, p. 507.

RED-LEAD See MINIUM, p. 482.

REFECTOR PECTINARUM. A workman in the combs and cards of the woollen manufacture.[c]

REHEARSALS. The *Anteludia* of Apuleius.[d]

REVIEWS OF BOOKS originated in the Journal des Sçavans, projected by Dennis de Sallo in 1664.[e]

RHIME is traced to the Classical Ancients, contrary to the general opinion, by Mr. Turner.[f]

RITUALS. The Ancients had books of this kind, of which ideas may be formed from Cato.[g]

ROSATUM. A beverage mentioned by Apicius, composed of honey, wine, and rose-leaves. It was deemed very precious.[h]

ROUGE. The *Rouge*, or *Purpurissus*, used by the Greek and Roman ladies, was of a rose-colour; and made of a white chalk dissolved in a strong purple liquid, twice precipitated. The last precipitate was the rouge. They also used a red Syrian root, called *Rizium*. The use of both red and white paint was, in the time of Augustus, confined

[o] Beckm. ii. 153-159. [p] Enc.
[q] Nares. [r] Enc. [s] Id. Beckm. i. 25.
[t] L. vii. Ep. 26. Enc.
[u] Varr. Vit. Pop. Rom. i. Columell. Enc.
[x] Enc.

[y] Antiq. Vulgar. 308. Whitak. Crav. Dean.
[z] Enc. [a] x. 40. [b] Leg. Constantin. 7. Amm. Marcellin. xxii. 4. Enc.
[c] Muratori, 982, 7.
[d] Met. xi. p. 368. Enc.
[e] Chalmers's Biogr. Dict. xxvii. 69.
[f] Archæolog. xiv. 168-200.
[g] Re Rust. Enc. [h] Lamprid. Heliogab. Enc.

to women of quality.[i] See ROUGE, POTS OF, CHAP. IX. p. 353.

RULES OF PRISONS. Suetonius[k] says that Claudius instituted a new kind of exile, that prisoners should not go beyond the third mile from the city.

RUNES. See WRITING, p. 534.

RUNNING FOOTMAN. The Roman *Cursores* were *footmen* always in waiting to *run* and carry their masters' orders. (See CURSOR, p. 432.) Footmanship appears to have been a term for running; for Browne, in his "Britannia's Pastorals," speaks of "herds of deer—For head and *footmanship* withouten peer." In the thirteenth century running footmen were styled *Trotters*, or *Trottarii;* and in some Monkish Statutes, dated in 1218, it is said, "Let everyone be content with a horse and a *trotter*." In the MS. Romance of Aubery we have his valet "ou son serjant trotier;" and it is from this expression that Taylor, the water-poet, speaks of "a *trotting* footman." Besides, they certainly used a particular trot, or pace. The Irish were especially noted for speed in running; so much so, that Froissart says, "no man at arms, however well mounted, could overtake them." Smyth, in his Lives of the Berkeleys, says: "Langham, an *Irish* footman of this Lord, upon his Lady's sickness, carried a letter from Cullowden (in Warwickshire) to old Dr. Fryer, a physician in London, and returned with a glass bottle in his hand, compounded by the doctor, a journey of 148 miles, in less than 42 hours, notwithstanding his stay of one night at the physician's and apothecary's houses." Howell says of one, whom he is recommending to a friend: "He is a great enemy to all dogs if they bark at him in his running; for I have seen him confront a huge mastiff, and knock him down. When you go a country journey you must spirit him well with liquor: you must also allow him something extraordinary for socks, or else you must not have him to wait at your table; when his grease melts in running hard, 'tis subject to fall into his toes."[l]

RUNNING HAND, i. q. cursive writing. See WRITING, p. 533, *note*.

RUSTICK-WORK, composed of the roots of trees, is mentioned by Evelyn.[m]

SACK-CLOTH. The Superstitious Heathens sat down without doors in sackcloth, wrapt up in dirty rags, and rolling naked in the mire. Sackcloth, or a coarse stuff so called, was worn for mourning in the Middle as well as Scriptural Ages.[n]

SALES. The Greeks used to sell meat by the weight and pound; but the Romans by *mication*, i. e. guessing by the fingers. In the Vatican is an inscription on white marble which altered the practice, and enacted that the animal should be weighed, and the head, the feet, and the tallow, be the fee of the butcher who killed, cut up, and skinned the beast. The flesh, skin, and entrails were to be the profit of the buyers.[o]

SALGAMUM. The Romans thus called all sorts of fruits, nuts, figs, pears, apples, &c. kept in cylindrical vases with a large mouth. Here they were preserved in their juice. They ate it to excite appetite, as now the French do pickled cucumbers.[p]

SALLAD. Du Cange defines a sallad as herbs seasoned with salt, oil, and vinegar. He also quotes Menotus as saying in a sermon, that John the Baptist went into the wilderness to eat sallad, but had no oil. In a periodical journal it is shown that the oil, vinegar, mustard, salt, and pepper, were derived from the Jews, who used this mixture to render palatable the herbs

[i] Enc. [k] Claud. xxiii.

[l] Browne's Brit. Pastor. B. ii. S. 3. Du Cange, *v.* Trotarius. Taylor's Works, P. ii. p. 54. Froiss. xi. 155. Berkeley MSS. Howell's Lett. 196. [m] Mem. i. 26.

[n] Plut. de Superstit. Du Cange, *v.* Sachinus Pannus. M. Paris, 697. [o] Enc. *v.* Boucher.

[p] Columell. 12, 4. Enc.

eaten with the Paschal Lamb. Gough says that sallads were brought into England from Holland. The Irish, *temp.* Charles II. made them of sorrel and beet chopped together, and fashioned like a fish, all without oil or salt, only a little vinegar and beer, and a quantity of sugar strewed over. Oil to sallads is a French fashion. The ingredients were sold in the Middle Age by apothecaries and fruiterers.[r]

Saloop. What is sold under this name in the streets of London is a decoction of sassafras.

Salt. This useful mineral was anciently used, as now, for eating with meat, which some persons would not take without. It was also given to sheep for the sake of health, as with meat, to assist digestion. Salting fish is also ancient. The Phœnicians imported it into Britain; the Romans made pits and mines here. Those at Droitwich are mentioned in the year 816. The preservation of bodies from corruption by means of salt is likewise of Classical ancientry. Seasoning or eating vegetables with it occurs; and also the cruel custom of salting eels alive. The omen from spilling salt is equally antique with its use. Iron cauldrons for boiling salt occur in Du Cange, and leaden ones are mentioned by Nash.[s]

Samite, besides a robe, signified a kind of taffeta, or sattin, generally adorned with gold.[t]

Sanctuary. The high ancientry of this practice need not be specified. Among us, to take a person from sanctuary was deemed unheard-of wickedness. It was the method by which the rigour of common law was moderated; for it allowed the criminal time to make restitution, or, under the Saxon institutes, he must have suffered immediate pains and punishments. At Durham two men lay in two chambers over the North door, and when any offenders knocked they let them in, and tolled a bell, to give notice that some person had taken sanctuary. They were dressed in a black gown, with a yellow cross upon the shoulder. They lay upon a grate made only for that purpose; and they had meat, drink, and bedding for thirty-seven days, at the cost of the house. In the Sanctuary at Westminster, which was a singular double building, was an open place of punishment and reproof, where ill-behaving persons were put in the stocks, &c. Living in sanctuary was very expensive. It was abolished by Statute of James I.[s]

Savillum. A viand made of flour, cheese, honey, and an egg, baked.[t]

Sausage. Among the Herculanean paintings is a string of sausages, in the modern fashion, hanging against the wall. (*See the Head of the Chapter, p.* 402.) They are mentioned by Apicius, Varro, &c. and were made of different kinds of meat mixed and peppered, or of various fish; an invention ascribed by Lampridius to Heliogabalus. They were kept in cellars, or places on purpose.[u]

Say. A sort of silk, or rather sattin.[x]

Scarlet. This is the beautiful Oriental Kermes dye. The word scarlet often occurs in the twelfth century. The modern scarlet is far superior. The dye made by cochineal and a solution of tin was discovered in 1634, through the accident of an extract of cochineal made for filling a thermometer. In 1599 Mr. Thomas Edwards, one of the Bailiffs of Shrewsbury, refused, from Puritanism, to wear scarlet robes.[y] In the same æra the colour

[r] Du Cange, *v.* Sallada, Salgama. Brit. Topogr. i. 133. Antiq. Repert. ii. 145. Monthly Magaz. 1810, p. 148.

[s] Plut. Nat. Quæst. Sympos. B. iv. 9. 4. Lubin. in Juven. 326. XV. Script. 200. Nash's Worcestersh. i. 296. Beckm. ii. 49. Angl. Sacr. ii. 645, 697. Antiq. Vulgar. 88. Du Cange, *v.* Caldariæ. Sir R. C. Hoare's Anc. Wilts, Intr. 10.

[t] Nares.

[s] Script. p. Bed. 158, a. Hutchinson's Durham, i. 39. ii. 227. Berkeley MSS. Paston Lett. ii. 10. Mr. Pegge has an historical paper on the subject. [t] Cat. Re Rust. Enc. [u] Du Cange, *v.* Salgamum, Salcitræ. Antiquary's Magazine, i. 86. [x] Nares. [y] Beckm. ii. 203. Phillips's Shrewsb. 210.

was supposed to have medicinal properties, especially in the cure of the small-pox, by wrapping a patient in it. *Red* was, in the Anglo-Saxon æra, the symbol of valour. Julius Ferretus, who wrote in the middle of the sixteenth century, says that soldiers commonly wore a short red *sagum*, that they might not be discouraged by the blood from wounds. As a general army colour it is quite modern among us. Among the Classical Ancients *pullæ lacernæ*, coarse cloaks of a reddish colour, were worn by the poor in bad weather, similar to the red cloaks worn within memory by our female peasants.[z]

SCAVENGER. See p. 508.

SCHOOL. We find among the Classical Ancients schooling paid for, &c. as now; the children being conducted to and from the school by a slave called *Capsarius*, and *Pædagogus*, who carried their books in a box. Isocrates made his scholars repeat what they had heard at public acts. Roman boys used to smear their eyes with oil, in order to sham blindness and avoid their lessons. Plays were also acted in schools, and studied orations spoken. In learning their letters they were instructed by another boy, or usher. They were moved to different schools according to proficiency; were taught to get by art; and had holidays on the anniversaries of great men, and the sabbath, on which days they were invited out with their masters. They received presents of cakes; were taken out by masters or ushers for exercise; and were punished with the ferule, rod, and, if of noble rank, with eel-skins. Homer was taught to the Greek boys, and Virgil to the Roman. The porticoes of temples were common places for holding schools. Thither children of the highest rank were sent. And from hence came the custom, in the Middle Age, of schools being held in the *Parvis*, or room over the church-porch, alluded to by Shakspeare. In the Middle Ages we find schools kept for clerks, laymen, and girls. Two hundred children at a time, called little *Clericuli*, were learning their letters. We find scholars, even in the University of Paris, petitioning that their *master*, who had offended, should be flogged, as was their way, not exposed to legal punishment. Chaucer mentions a girls' school at Bow where French (but not Parisian) was taught; and also, as a sign of polite education, they were instructed not to wet the fingers deep at meals, forks not being then in use. The cloth-yard was the common instrument of correction; and even Heloisa, at twenty-two years of age, was subject to the lash. Lady Jane Gray complains of pinches, nippes, and bobbes, which she experienced from her parents, to quicken her diligence. Tusser, besides speaking of toosed ears and bobbed lips, mentions Udall, the master of Eton, who gave him *fifty-three* stripes for no, or a very small, fault. So late as the reign of Charles II. the Duke of Newcastle cautions the teachers of horsemanship against reviling their pupils with harsh language, and throwing stones at them, which, says he, many masters do, and for that purpose carry them in their pockets. A milder system was probably introduced by Mr. Locke's System of Education. The usher in the most ancient schools was not wholly similar to the modern. He presided over the morals, dress, gait, &c. of the pupils, who were placed in a kind of ante-school, separated by a curtain, and practised their lessons, which they said to the usher before they went to the master. Then the curtain was drawn back. The famous Augustin was an usher of this kind.[a] See FREE-SCHOOLS, p. 450.

SCHOOL-MASTER. The children among the Classical Ancients were

[z] Douce, i. 254. Grose's Milit. Antiq. i. 326. Enc. Nares, *v.* Scarlet.

[a] Plut. Dec. Orat. Apothegms. Pers. Sat. iii. Append. to Fosbroke's Gloucestersh. 18, seq. Dec. Script. 2332, 2488. Hoveden, anno 1200. Du Cange, *v.* Proscholus. Hawkins's Musick, ii. 121, 125, iv. 499.

taught by a person called *Grammatistes* to read and write, and from thence they were sent to teachers, called *Calculatores*, to learn arithmetick by *calculi* or counters. The schoolmasters were generally slaves who from merit were often enfranchised. One is mentioned as having been at first a weaver. In the Middle Ages we find, besides stationary, itinerant school-masters. Du Cange mentions *Literatores*, or teachers of reading, the process being precisely as now. From a print in Robert the Devil, a long gown, there black, seems to have been their costume, at least in school. In the woodcuts in Caxton the school-master holds a rod in his hand and the boy *kneels* before him.[b]

SCIAMACHIA. A medicinal gymnastic, which consisted in fighting with a shadow, or sometimes with a post.[c]

SCIRPUS. This rush was manufactured into hats, mats, thatch for houses, sails of ships, &c. The *pith*, covered with wax, was the wick of torches. It was also termed *papyrus*, and the interior laminæ might be used for a fine paper.[d]

SCRIBES. Among the Classical Ancients were public clerks and registrars. In the Middle Ages they wore a pen in the ear.[e]

SCRIBLITA. It did not differ from the *Placenta* and *Spira*, but by the cheese, which they put in the *Tracta* without mixing honey.[f]

SCRIPTURAL NAMES were commonly applied to princes in the ninth century. Thus Charlemagne is addressed by Alcuin under the name of King David.[g]

SCRIVENER, in Chaucer, implies a mere amanuensis. Almost all the business of the city, in making leases, writings, and assignments, and procuring money on securities, was transacted by them; whence the term *Money-scrivener*. The furniture of the shop was, a sort of pew for the master, desks for the apprentices, and a bench for the clients to sit upon, till their turn came round to be dispatched.[h]

SECRETARY. An officer so called in the time of Procopius. In the Middle Ages kings, barons (for writing their letters), and bishops, had them.[i]

SECRETARY *(Writing)*. In the sixteenth century the English lawyers engrossed their conveyances and legal instruments in characters called Secretary, which are still in use.[k]

SELENES. Large cakes, of the form of crescents, offered in sacrifices to the Moon.[l]

SENDALL. A kind of thin Cyprus silk.[m]

SENESCHALL. The chief officer in baronial establishments. He carried his lord's standard in battle.[n]

SENNA. This purgative is indigenous in Egypt; and is thought by Pauw to be the monthly aperient recommended by the priest to the people.[o]

SERENADE. Plutarch mentions *women* deeply in love as using this practice. In England, as appears by Chaucer, and Barclay's Ship of Fooles, such compliments often met with stones, and other coarse returns.[p]

SERVANTS. Among the Classical Ancients, they were called up in many houses by ringing a bell. The footman's undress jacket of linen at home, resembles that of the *succincti linteo* of Suetonius. Batman, in his translation of Bartholomeus de Propriet. Rerum, says, that bond servants are made to be beten with roddes, because they are apt to be unbuxom, i. e. disobedient. In a villa at Tusculum was a small

[b] Galen, Protrept. ad art. Enc. Suet. Ill. Gramm. xx. xxiii. XV. Scriptor. 232. Dec. Scriptor. 1695. Du Cange, *v*. Literatores. Dibdin's Typogr. Antiq. i. 111. Rob. the Devil, p. 10.

[c] Enc. See the Spectator. [d] Enc.

[e] Enc. Du Cange, *v*. Penna. [f] Cat. re Rust. Enc. [g] Henry's Gr. Brit. iv. 36.

[h] Hawk. Mus. iii. 367.

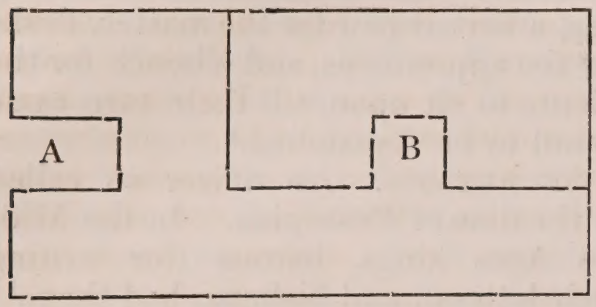
[i] Procop. Bell. Vandal. i. Enc. M. Paris, 199. X. Scriptor. 805. Froissart, iii. 264.

[k] Astle's Writing, 146. [l] Enc. [m] Nares.

[n] Du Cange, *v*. Senescallus. [o] Enc.

[p] Plut. de Amore.

chamber, with a particular separation, made in this manner:



from which it is presumed, that the exterior division was for the servants in attendance; A was the door of the room, and B the entry of the inner division, which was made with a very slight wall.[q] Notwithstanding, the servants' hall is not modern, and they lived below among the Romans. In Lancaster buildings at Kenilworth Castle, one room was a noble hall, *with an undercroft of the same size for domesticks.* They were formerly confined by restrictions similar to the modern vagrant laws, were hired at St. Paul's, London, and, as now, walked behind their masters. Stopping their wages if they lost any thing occurs among the Classical Ancients. We find even the sons of nobles in attendance upon great men, pricked by the master, a Bishop, with a goad, if they neglected their duty.[r] See Slaves, Chap. XII.

Servitor. This University Institution is derived from the boy slave, who attended the Roman children to school.[s]

Sewer. The officer who set on and removed dishes at a feast. The inferior servants brought in the dishes. The sewer placed them on the table and took them off. It was the business also of the sewer, to bring water for the hands of the guests. Hence he carried a towel, as a mark of his office.[t]

Shearman. Fuller disputes the antiquity of shearing cloth. Strutt, however, mentions the Shearman in the fifteenth century, and gives an account of a bad invention to supersede the practice. The present machine is recent.[u]

Shepherd. The Egyptians abhorred the shepherds of the adjacent nations, probably because they killed animals, which the former worshipped. Shepherds upon monuments are known by one or all of these attributes—the scrip, the crook, the flute called fistula, or the syrinx, with or without the skins of beasts for drapery, and the vases, in which they drank or milked their cows. In the Middle Ages we find them amusing themselves with their pipes. The dog occurs in Varro, and all subsequent ages, as does the scrip.[x]

Shipwreck. 1. The seizure of the goods and even sacrifice of shipwrecked strangers was an ancient custom of the Gauls, moderated by the Romans, who made prizes of the ships and goods, and exacted ransom from the crew, but the Christian Emperors and Popes vehemently opposed the practice, so far as regards us, without success. From the shores being infested with pirates, who came to plunder, our ancestors seem to have considered the custom as originally intended to warn those marauders against approaching the land. The Heathen Anglo-Saxons of Sussex seized the ship, divided the plunder, killed those who resisted, and enslaved the rest. Eadmer mentions it as a custom to imprison the unfortunate sufferers. Henry II. much checked it, but it still remains among other Celtick customs. 2. The Classical *Ex Votos*, and pictures of Shipwrecks in temples, (of which see p. 394,) were followed in the Middle Ages; for, besides many abbies built through escape from this misfortune,

[q] Enc.

[r] Suet. Calig. 26. Grose, vi. i. Gough, ii. 342. Casaub. in Theophrast. p. 32. Virg. Æn. ii. 766. Script. p. Bed. 400. a. Du Cange, *v.* Tenellus. X. Scriptor. 2732. J. Rous. 131. Beckm. iii. 429. Hawk. Mus. ii. 126. Shaksp. 2 H. IV. a. v. sc. 1. 4.

[s] Append. to Fosbroke's Gloucestershire, 19.

[t] Nares.

[u] Strutt's Dress. 202.

[x] Enc. Du Cange, *v.* Canis, Pastoforium. Varro, ii. c. 9. Hist. Troubad. 54.

we find a vow made of a silver ship to St. Nicholas.[y]

Shoe-cleaning. Shoes among the Classical Ancients were cleaned by a sponge; in the Middle Ages, by washing. Oil, soap, and grease, were the substitutes for blacking,[z] which see p. 416.

Shoemakers. The art Pilny[a] ascribes to Boethius, but here can only mean a Greek assumption. Pollux[b] not only mixes up the trade of curriers with this art, but seems to make three sorts of workmen in it, viz. cutters out,[c] makers out of new stuff, and cobblers, as we should call them, but makers out of old materials, not menders only.[d] Athenæus mentions shoes patched up anew.[e] The tools Pollux makes awls,[f] punches, as presumed,[g] fine needles;[h] the wax, *πισυγγος*, which Hesychius derives from *πισσα ὑγρα*, moist pitch, to which Vitruvius adds the *subulare filum*, or thread. The *knife*, *σμιλη*, is the *scalprum sutorium* of Suetonius, which the dictionaries translate by paring knife, and Aristophanes calls parings *σμιλευματα*. The *last* is the *καλαπους* of Pollux, the Latin *crepida;* and the black japan, as we should say, the *atramentum sutorium* of Pliny. John de Januâ mentions the bristles, but the word *insetare* used by him is barbarous Latin. Besides the shop, &c. Du Cange mentions the knife; the instrument for cleaning hides; and the bristle added to the yarn, at least in the twelfth century. Shoemakers hawked their goods, and probably there was a separate trade for annexing the soles.[i] See Cobbler's Stalls, p. 427.

Short-hand. Xenophon, according to Diog. Laertius, was the first who used notes for expeditious writing; and the Romans borrowed the idea and some of the characters from the Greeks. Ennius is said to have invented the first eleven hundred. Others were added by Philargyrus and Aquila, freedmen of Mæcenas, Tyro,[k] of similar rank with Cicero, and Seneca, who augmented the number to five thousand. Perennius was the author of such as expressed prepositions. Tyro, in copying the speeches of Cato, first regulated the method of taking down publick harangues. These *Notæ Tironianæ* remained in use to the tenth and eleventh centuries. Charpentier has given a Tironian alphabet. Valerius Probus explains many characters in his book, "*De Literis Antiquis,*" and Jan. Gruter has published a Dictionary. Bright in 1588, Bales in 1590, Willis in 1618, Dix in 1633, Bishop Wilkins in 1641, have written books on Short-hand. Macaulay's work in 1747 was much approved. Byrom's is said to have been a considerable amelioration; and the art has been further amended by Dr. Mavor, Mr. Gurney, and others.

Shot-silks. This method of producing a changeable colour was known in the Middle Ages; and, if it be the Greek *Crusta*, as the Encyclopedists thus define it, though Du Cange makes it party-coloured,[l] also in the Classical; see Silk, p. 512.

Sigla, Siglæ. This word, supposed to be derived from sig. l. *Singulæ Literæ*, means the expression of words by initials. It is found in ancient Hebrew books, but their letters are joined, and form an unmeaning word. The Attick Cyphers show the origin of it among the Greeks; and the Romans probably derived it from the numerals being thus expressed. It was usual in the Middle as well as Classical Ages, of which Domesday book is one striking proof. Gerrard has published a Dictionary of the Classical Sigles, compiled from the previous writers. The Virgil of Asper

[y] Enc. Du Cange, *v.* Lagan. XV. Scriptor. 57. Eadm. p. 5. Neubrig. L. iii. 25. Juven. xii. 27, 28. Joinville, i. 227.

[z] Theophrast. Characters. 115, Ed. Casaub. XV. Scriptor. 260. X. Scriptor. 832. Du Cauge, *v.* Sapo. [a] vii. 56. [b] vii. 21. x. 31.

[c] *περιτομεις*. [d] *παλαιουργοι*, the *sutores veteramentarii* of Suetonius. [e] *παλιμβολα πεδιλα*. [f] *σκοινοι*. [g] *οπητεια*. [h] *οπητιδια*.

[i] Du Cange, *v.* Feulis, Gallarius, Insetare, Innunge, Semellator.

[k] Diog. Laert. Nouv. Diplomat. Astle's Writing, 173—176.

[l] Du Cange, *v.* Cangium, Crusta.

is a famous ancient MS. of whole verses in *Siglæ*, supposed for the use of persons perfectly acquainted with the author, for it was always a school-book.[m]

Signal. The first were of fire, and are mentioned by Homer. There were eight from Troy to Argos, and seven intervals. Polybius describes these signals. According to his plan, all the letters of the alphabet were inscribed on four and five columns, and torches elevated according to the communication opposite each letter. The position of the torch distinguished the letter, as the columns assimilated each other.[n] Thus ancient is telegraphic intercourse. Of the modern revival, within these thirty years, the periodical Journals have treated largely, and Sir Home Popham's Navy Telegraphs at night, by means of lanterns in particular positions, are well known in the marine. Common signals at sea are of equal ancientry. The *Crantara* (which see, p. 431) was the signal of distress in the Northern nations. Ossian makes it a fire burning at the top of the palace, *i. e.* a sort of beacon or cresset. In a siege, a pennon thrust out of a wall was signal for parley, similar to our hanging out a flag of truce.[o]

Signature. In general, signatures of individuals to Deeds was not established till the fifteenth century. Formerly the signature of books was not placed upon the first page of every sheet, and repeated upon the following leaves, but almost uniformly upon the last. The situation below the lower margin shows the age of manuscripts. If it be only about an inch or more, it shows the sixth century, at least; if in the middle, the eighth; if in the exterior margin, or totally suppressed, the ninth or all the later times.[p]

Signet. See Seals, p. 249. Rings, p. 246.

Sign Manual. See Monogram, p. 482.

Signs. See Publick Houses, p. 502.

Silatum. A wine, seasoned with a herb, which the Romans used for breakfast.[q]

Silk. This precious stuff was used for many ages without its origin and nature being known. Two monks first imported the eggs of the silk-worm in the time of Justinian, and thus developed the secret. The Romans wove silk with cotton; and Winckelman thinks, that the shady and changeable colours in the ancient paintings of Herculaneum, &c. were intended to represent silk. We are told that after the introduction into Italy by Justinian the progress was very slow until

[m] The following rules for determining the age of MSS. are given in the Nouvelle Diplomatique: "The point at the end of abbreviations of Hebrew, Greek, and other words is a proof of ages anterior to the ninth or even the eighth century, provided a point appears before the word of Hebrew origin. Another proof of very distant antiquity is the mark of abbreviation — or ᘓ a line, or accompanied with two points, one above, the other below. "Qu'elle ne soit presque jamais placée qu'à la fin de la ligne, pour représenter la suppression d'une M. ou d'une N. et qu'au lieu d'être elevée, sur la dernière lettre, elle soit tout à fait, ou du moins en partie, portée au delà; ce caractère designera sans difficulté les siècles anterieurs au sixième, et ne pourra qu'avec peine être abaissé jusqu'au septième.—L'abréviation *Dns* pour *Dominus* égale peut-être en antiquité celle-ci *Dms*. Toujours constante dans un manuscrit la dernière s'ajuste aisement avec les troisième et quatrième siècles; et ne peut sans cesser d'être invariable quadrer avec le sixième; encore faudroit-il supposer les manuscrits ou les abréviations *dmi* et *dni* seroient employées tour à tour, alors aussi rares, qu'inconnus aux siècles suivans.—Un manuscrit rempli de *sigles* annonce un age, qui pourroit également convenir au haut, comme au moyen empire. Par cette conformité avec les inscriptions métalliques et lapidaires des anciens Romains, il rappelera le tems, où cette manière d'écrire avoit cours."

[n] Mem. Acad. Inscript. xiii. 400—408.

[o] Plut. de Herodot. Smith's Gaelic Antiq. Antiq. Repert. ii. 283.

[p] Nouv. Diplomat. "Mais à l'exception de la première observation, qui ne semble pas pouvoir se vérifier, si ce n'est comme par hazard, sur des manuscrits plus recens, que le septième siècle; les autres peuvent quelque-fois se montrer, même depuis le neuvième. La forme des lettres et des chiffres, employés aux *signatures*, distingue aisement le bas et le moyen age; leur position et leur suppression seules seroient souvent des marques équivoques, depuis le neuvième siècle. Au contraire, les reclames inconnues, pendant les dix premiers siècles, deviennent ordinaires vers le quatorzième, et sont toujours placées sur la dernière page de chaque cahier, qui n'en est pas depourvu."

[q] Fest. Enc.

Roger the first, King of Sicily, about the year 1130, returning from Palestine, plundered the cities of Athens and Corinth, and compelled many of the workmen engaged in the manufacture of silk, to introduce the art into his own dominions, which in process of time was communicated to Italy and Spain, and ultimately to France, about the commencement of the sixteenth century.[r] As an imported article it was of rare use among the Anglo-Saxons, but more general after the Conquest. Changeable taffeta (or shot-silk) gowns, and other kinds of it occur. By statute 33 Henry VIII. a person whose wife wore a silk gown was bound to find a charger for government.[s]

Silver. Cassiodorus says, that an Indian King first used this metal. Erichton introduced it into Attica. It does not appear to have been wrought into lace and threads for mixing with stuffs (the *vestimenta syrmatina* of the Greek Emperors) before Aurelian; but in other respects it was, under the Emperors, more lavishly used. At Lanuvium, in the ruins of a villa of Antoninus Pius, was found a silver cock, which served for the top of a fountain. It weighed thirty-five Roman pounds, and was inscribed, Faustinæ Nostræ. In the Baths of Claudius, the water ran through pipes of silver. The soldiers had drinking cups of it, and decorated their arms with it. Sometimes it was chased *(argentum cavum)*. A piece has been discovered in a British barrow. Our Anglo-Saxon Kings dined off silver dishes, and silver cups were common.[t]

Simnel. A cake of fine flour, made in the form of a cup, small porringers, &c. and used, like biscuits, for sops, &c. Du Cange says, that these cakes are mentioned by Galen. They were sometimes marked with the image of the Virgin Mary. The *Siminelli Sali* were very different from the *Siminelli Dominici*, which were without ferment, and consisted of the best part of the corn; the former were in use for the hall.[u]

Simpularius. A maker of *simpula*.[x]

Sindon. In one sense a very fine cotton.[y]

Skaiting. This was a great accomplishment of Thialfe in the Edda, and was usual among the Northern and Celtick nations. Olaus Magnus describes the skait as of polished iron, or of the shank-bone of a deer, or sheep, about a foot long. Great attention was paid to greasing them, "because they should not be stopped by drops of water upon them." Besides skaits, they had wooden shoes with iron points, flexible circles with points sharpened every way into teeth, triangular points of iron, &c. Our ancestors were not only versed in sliding, but used the leg-bones of animals fastened to their shoes, and pushed themselves on with stakes headed with iron. The wooden skaits, shod with iron, are said to have been invented in the Low Countries, and certainly introduced here from Holland. We had also a seat of ice, as large as a mill-stone, and a person placed upon it, was drawn along, till it sometimes happened, that moving upon slippery places, they all fell headlong. The bone-skaiters fought with poles.[z]

Sleave Silk. The soft slos silk used for weaving.[a]

Smalt. This mineral was first found in Spain, in the reign of Philip IV.[b]

Smoke. Beckman says, that the rooms of the ancients were so smoky, that they could dry and harden not only articles used for food, but also timber, in which manner was prepared the wood destined for ploughs, waggons, and ships, and particularly that of which rudders were formed. For

[r] White's Inventions, 502.

[s] Enc. Strutt's Dresses, 72, 88. Gage's Hengrave, 195. Grose's Milit. Antiq. i. 16. There is a history of silk in the Monthly Magaz. for 1808, p. 48.

[t] Enc. Archæol. xv. 345. XV. Scriptor. 231, 400.

[u] Du Cange, v. Siminellus. Strutt's Horda, iii. 58. Hearne's Lib. Nig. 655.

[x] Murator. 965, 2.

[y] Isid. Orig. 19, 25.

[z] Edda, fab. 24. Ol. Magn. p. 11. Strutt's Horda, ii. 23. Gliggam. 67, 68. Nares Gloss. v. Skaiting.

[a] Nares in voce.

[b] Beckm. ii. 359.

this reason, pantries for meat and wine, and also coops to hold fowls, which were said to thrive in smoke, were constructed near the kitchen, where it always abounded. Thus he: our ancestors had the same idea of the induration and superior wear of smoked timber, and presumed, that smoke prevented many diseases. Smoking meat occurs in Ovid's Baucis and Philemon, and others, as well as in the Middle Ages.[c]

Soap. Pliny says, that soap is a Gaulish invention, made of fat and ashes; the best of beech-wood ashes and goat's fat, of two kinds, thick and soft. The plant *struthion*, lye, and bolar earths, were substitutes in washing, the Gauls using their soap as a pomatum. Beckman agrees with the above, but adds, that the old soap was made of tallow and lye of ashes, strengthened by quick-lime. Barbers had a peculiar soap; the *lascivium*, whence lather.[d]

Solder. Isaiah [xli. 7], Pliny, and Plutarch, mention solder; and the Gauls, who probably derived the art from the Phocean colonists settled at Marseilles, so plated leaves of silver upon copper as to defy separation. Plating or overlapping only, no solder, occurs in the gold articles found in British barrows. Tin and tallow are mentioned as two of the ingredients, 24 Edw. I.[e]

Sowing. The Roman labourer employed in this office carried a bag of the corn round his neck. The bag was of the form of an inverted cone, and was called *trimaria* or *trimodia*.[f]

Spangle. Beckman says, that spangles were first made in France, and imitated in Germany in the beginning of the seventeenth century. O's were a common name for spangles, and in D'Ewes's Journal is mentioned a patent to make spangles and O'es of gold. Phineas Fletcher has, "whose *silver spanglets* sparkle 'gainst the day."[g]

Spermaceti: known, perhaps also a liquor.[h]

Spices. Cloves were known to the Greeks and Romans, through the Orientals. In the Middle Ages they were introduced into Europe by the Genoese and Venetians, *viâ* Egypt.[i]

Spikenard. The Indians sold it to the Persians, and they to the Syrians, to whom the Romans went for it; but after the Conquest of Egypt by Augustus, brought it themselves from India by means of a fleet in the Arabian Gulf.[k]

Spinning. Tertullian ascribes the invention to Mercury, so that it ascends above History. The wheel which had spindles, accompanies figures of Nemesis, a Cupid in Stosch, &c.[l]

Spiritous Liquors. The Classical Ancients used *Mulsum*, honey diluted with wine, precisely as the Moderns do drams.[m]

Spring-Garden. A garden, where concealed springs were made to spout water on the visitors.[n]

Spruce Leather, *e. g.* Prussian leather used by us.[o]

Spurrier. A spur maker; a trade.[p]

Stack of Wood. Billets piled up in the modern form, with ends and sides alternately in layers, occur on the Trajan column.[q]

Starch. The Classical Ancients knew how to extract this from corn; and Pliny ascribes the invention to the islanders of Chio, who were famed for the best kind. Starch of different colours (yellow being the most popular for ruffs, &c.) was introduced here from Holland about the year 1564.[r]

Steam-engine. Brancas, an Italian philosopher, suggested in 1629 something of the kind, from an Æolipile; but the Marquis, of Worcester,

[c] Id. 81. Du Cange, *v.* Suspensorium.
[d] Plin. xxviii. 12. Beckm. iii. 239. Du Cange, *v.* Lascivium.
[e] Plut. de Aquat. Anim. Du Cange, *v.* Ferrumen. Sir R. C. Hoare's Modern Wilts, 221. Ancient Wilts, i. 202.
[f] Enc.

[g] Beckm. ii. 247. Nares's Gloss. *v.* Oos, Spangle. Ph. Fletch. Purp. Isl. c. xii. st. 86.
[h] Nares in voce.
[i] Anders. Comm. i. 107, 330.
[k] Enc.
[l] Tertull. de Pall. c. iii. Plut. de tardit. Pæn. &c.
[m] Hor. Sat. ii. 4, 25. Plaut. Bacch. iv. 9, 149. Enc.
[n] Nares.
[o] Id. in voce.
[p] Id.
[q] See Montf. iv. p. i. b. 4. c. 1. b. 3. c. 12, &c.
[r] Enc. Nares.

who never saw the author of that work, certainly invented the engine for raising water by steam, which was successively acted upon by Sir Samuel Morland, Captain Savery, Newcomen, and latterly Mr. Watt, whose improvements are of the first character.[s]

STEEL. The processes for converting iron into steel, and melting the latter, were known to the Classical Ancients. The Latins called it Chalybs, because the first steel in repute among them came from Spain, where was a river called Chalybs, the water of which was the best known for tempering steel. Aristotle says, that forged and wrought iron may be cast and hardened anew, and that by reiteration of this process, it is reduced to steel. This, he says, is formed by precipitations of the scoriæ in fusion; but adds, that the refining process must not be carried too far. Pliny also speaks of steel and tempering it, but in a very different way. From what has been said before, it is probable that the famous iron manufacture at Bilboa, said by Anderson to commence in the year 989, was only a continuation of ancient skill, Spanish *gun-barrels, toledos*, &c. attesting this to the present day. In England, iron ore has been refined and manufactured uninterruptedly from the Roman æra; but the melting or casting of steel was introduced from Germany into Sheffield, by a person named Waller, about a century ago; and being much practised by one Huntsman, thus acquired the name of Huntsman's *cast* steel.[t] See IRON, p. 317.

STEWARD. They had a counting-house *(precarium[u])* in the Roman villas, probably the room which Adam calls the Record Office at Spalatro.[x] Among us stewardships of Peers were the most desirable objects to Barristers, because they became rich by lending Lords their own money, a practice objected to the Roman freedmen. A velvet jacket, with a gold chain over it, was the distinguishing costume of stewards; sometimes a feather in the cap; and when they held Courts a rod. Upon tombs, they were sometime effigiated by a purse hanging before them. We find even dignified clergymen house-stewards to noblemen.[y]

STIBADIUM. A very low dinner bed, of leaves, grass, &c. but afterwards of other materials. It was circular, adapted to the size of the table, and a various number of persons.[z]

STICK ALPHABET. See explanation of the NORTHERN ALPHABETS, facing p. 356.

STILL. Distillation, though unknown to the Greeks and Romans, was practised by the ancient Egyptians, whence it was learned by the African Moors, whose descendants in Spain introduced it about 1150. The Irish themselves distilled spirits from malt in 1590, and imitated foreign liquors, by adding aromatick herbs and spices, as was practised in France, according to Le Grand, as early as 1313. The Irish bulcan was made from black oats.[a] Stillatory as a place for distillation occurs in Nares; but see on this subject the General Encyclopedias.

STOPS. They who assert that punctuation is an invention of only a thousand years standing, are mistaken. In the famous Eugubian Tables, in Etruscan letters, every word is followed by two points, and in those in Latin characters, a point follows every word. In coins, inscriptions, &c. there occur points *en rosette*, in triangle, sometimes with a point in the centre; sometimes with the base turned up; sometimes the point is in an inclined lozenge, or *en cœur couché*, at the end of the line. In an inscription, in Muratori, lozenges supersede the points. After

[s] Partington on the Steam Engine.

[t] Enc. Aristot. Meteor. iv. 6. Anders. Comm. i. 99, 337. Shaw's West. Tour, 208, 209.

[u] So Nodot. in Petron. i. 152. Of the corrupt term, see Burman's edition, i. 157.

[x] Spalatro, p. 8. The *Tablinum* with him.

[y] Nodot. in Petron. i. 398. Hawkins's Musick, ii. 110. Rudder's Gloucestersh. Berkeley MSS.

[z] Enc. Hesych. [a] Anderson's Comm. i. 154. Ledwich's Irel. 371. With Anderson, Le Grand, &c.

every sigle, or single letter, importing a word, a point often occurs in the same form, or that of an *x*. Sometimes the points resemble *chevrons brisées*, or are superseded by branches of trees. This mode, very rare after the eighth century, was common in terminating a discourse. Repeated, it serves for ornament, as in the famous Medici Virgil. Upon ancient money the cross often occurs, both for final and initial stops. In a seal of the thirteenth century, every letter is followed by a star. Triangular points after words are of the most remote antiquity. They occur in the obelisk of Augustus. In general, they are round, like an o, black or white. Their chief use is to mark abbreviations and cyphers. They frequently put a point after the first letter of the *prænomen*, after every imperfect word, and generally at the end of every line, except where the sense is finished: for then, some figure is used. In the most ancient inscriptions, as well as those of the Middle or Lower Age, words and phrases are separated by two, three, or more points, in all kinds of shapes. The small line — and / or oblique stroke sometimes occur instead of points. In many inscriptions, where the words are separated, points occur in the blank space; but many others, where the words are not distinguished, are without points. There are some Runick Inscriptions without any points, or even any space between the words; but, in general, they have one, two, or three points. In many Runick Christian monuments, the words are separated by *x* or x, and some by *x*x. A blank space rarely occurs in Runick writing, but sometimes black lines. So much for the punctuation of Marbles and hard substances, from whence it appears, 1. that to the fifth century it was usual to distinguish the words; 2. that these words were often followed by points (placed after the sigles) or words abridged; 3. that when points are put after every word, they are sometimes suppressed at the end of lines; 4. that the common figures of points are simple or triangular, in general the point below. The other figures are various, and purely arbitrary.

Punctuation of MSS. Points in Manuscripts were left by Copyists in general to Correctors, who commonly neglected the punctuation, whence in the Gospels of the fifth or sixth century there are neither points nor oblique strokes. The most usual method of supplying the punctuation, was by versicles, thus distinguishing the parts and subdivisions. Every versicle was inclosed in a line, which the Greeks called *στιχος*, so that by counting the former, they knew the number of lines in each volume. After the example of Cicero and Demosthenes, Jerome introduced this *stichometria*, or distinction by verses, into the Scriptures. A blank occurs at the end of a sentence, and at the beginning of the new a larger or more advanced letter, but no stops; and these blank spaces gave origin to the separation of the words. This separation partially commences in the fifth, sixth, and seventh centuries; but the words joined occur both in the eighth and ninth. To versicles in a line, and blank spaces, succeeded punctuation, which cannot be assigned to Aristotle, whose text Le Clerc has mistaken, but to Aristophanes (a Byzantine Grammarian), who lived about 200 years before our æra. He invented signs which consisted of only one dot, but sometimes at top, sometimes at the bottom, and sometimes in the middle of the last letter.

To understand this, we must observe, that the Ancients used three marks of distinction; 1. the *incisum* or *comma*, which Cassiodorus calls a subdistinction; 2. the *colon*;[b] and 3. the *period*; but the *semicolon* is not mentioned by Isidore or Diomed. The *period*, a single dot, is put sometimes at top, sometimes at the bottom of the last letter. Cicero only mentions points for the separation of sentences. Three positions of this point show the

[b] The *colon*, in our typography, was not used before 1490. Dibdin's Typographic Antiq. i. 350

distinctions: the point above the letter, the sense finished, τελεια στιγμη; below the letter, a small pause or subdistinction υπο στιγμη; and in the middle, a longer pause, named μεση στιγμη. Lancelot is mistaken in ascribing a different mode of punctuation to the Ancients.

There is such a variation and evident caprice from the fifth century in the use and form of these points, &c. that I shall confine myself to the conclusions, which are formed into rules. The separation of words, by leaves, is anterior to the ninth century. Points at the end of every word continued among the Greeks to the same century. These—(,) (··) (:) (·.·) (/) (;) (·,·) (:) (the last for interrogation) occur in MSS. from the fourth or fifth to the end of the seventh century. In that, or the eighth, points alone serve for virgules, and the point and two points are thus figured 77. At the end of the words is a point. The points in angles, after the titles, cyphers, &c. .·. at the end of each versicle·.· and i occur in the eighth century. A point . three at the end of a period ·,· or :, and more often; occur, with many others, apparently capricious. In the ninth or tenth century the point at top shows the termination of the sense: at bottom, as in the preceding century, it is equivalent to a comma, and in the middle to a colon. The dot . alone serves too for: and , in the following (tenth) century. The period is often marked by ; . 7 / ! ,, : ⁝ ·,' and for the point ·,·, 5, 7, are also used. In the twelfth century, first occurs — the small line, which connects words, left unfinished at the end of a line, but the figures of the point and comma have no fixed principles (see below). *I* was accented before it was dotted—a fashion which, with the occasional substitution of the accents, may commence in the fifteenth century, as Mabillon, &c. affirm. In the thirteenth and subsequent centuries, punctuation is wretchedly neglected. Points occur to mark abbreviations, and as substitutes for musical notes, and marks of interrogation, admiration, &c. The use of putting a period over the Y ascends to the fifth and sixth century, is not rare in the seventh, is common in the eighth, and invariable in the ninth. Some are punctuated in the fifteenth century, but there are others without points in all ages; and the manuscripts where the punctuated Y is rare, are generally the most ancient. The intention was that it might not be confounded with a V. When the ancient copyists had written a letter too much in a word, they, in order not to disfigure the writing by erasure, put points above or below the words, sometimes as many as the letters to be omitted. Two points interlined, or in the margin, generally mean a word omitted. Sometimes also an o, - - - or : : :- or . in the margin, are equal signs of expunction or omission. Commas are very ancient, and prove nothing as to æra by the form. From the eighth to the ninth century an accent occurs over *eadem* in the nominative. Two ii's in succession, *both* accented, commence in the twelfth century, and were not established till towards the thirteenth. Then the accents over the *i* being multiplied, take by degrees a circular form. The points or dots probably commence towards the end of the fourteenth century.[c]

Strangling. Always the most ignominious of all punishment, though rarely practised by the Greeks. At Rome, the criminals were always privately strangled in the jail.[d] See Hanging, p. 459.

Straw. The manufacture of straw into beds and hats occurs in Du Cange. Coryatt mentions these head-coverings as worn in Provence, with a hundred seams, laced with silver, curiously worked, &c. A lady in one, *temp.* Elizabeth, is described by Harrington.

[c] Thus the best book on the subject, the Nouvelle Diplomatique; and from it the article might be much more extended; but the learned Benedictines often contradict themselves, because the subject is apparently incapable of that certainty which they ascribe to it: and unfortunately it requires equal experience in this research with themselves, to know when they are right and when wrong.

[d] Enc.

Our Nuns used to work up straw in other articles.[e]

STUBBLE. Burning of it is a very ancient mode of husbandry.[f] See AGRICULTURE, p. 404.

STUCCO. The Romans used it, not only for temples, floors, and walls; but further for covering columns of brick to make them resemble marble.[g] Stuccoed walls painted crimson and green have been found in a British settlement.[h]

STYLOBATE. Winckelman says, that the only edifice of the Ancients, known in Italy, in which every column has its particular stylobate, is an ancient temple at Assisi in Ombria. This particularity is seen upon two edifices at Palmyra, and in a temple represented upon the tesselated pavement of Palestrina.[i]

STYLO NOVO. When the style had been reformed by Gregory XIII. English travellers, who went abroad, usually dated their letters, *stylo novo*.[k]

SUBSERICÆ VESTES. Silk and cotton stuffs.[l]

SUBTERRANEAN PASSAGES. Pauw contends, that the *Souterreins* in Egypt were intended for burial places, some communicating with the pyramids; and that the bodies of the first Pharoahs were placed in the former, not in the latter. Bermudez and others say, that some were used by the priests for sacrifices and incantations, to the bottom of which they also withdrew for study. As to the subterranean passages annexed to castles, they were for private conveyance of valuables, communication with the garrison, escape, &c.[m] of which numerous instances appear in Froissart. See CASTLES, p. 102.

SUCCONDITORES. Veterinary surgeons.[n]

SUCKING PIG, deemed delicate food in the thirteenth century.[o]

SUCKING WOUNDS, mentioned by Homer, and used by the wives and mothers of the Germans.[p]

SUGAR. It has been controverted, whether the sugar of the Ancients resembled ours or not. Some have said, that we owe the discovery to India. Isaiah says [xliii. 23.], "thou hast bought me *no sweet cane* with money." Joinville mentions the cultivation of the cane at Acre, so that it is probable the Arabians, as Arvieux contends, introduced it under the Caliphs. It was certainly supposed among us to be brought from Barbary, before the trade to the West Indies was fully established. It was used here in the fifteenth century in loaves, and such loaves were presented to great persons, from whom favour and protection were expected. This mention of loaves renders dubious Anderson's account, that the refining of it was first discovered by a Venetian in the sixteenth century.[p] See HONEY, p. 460. PRESERVES, p. 500.

SULPHUR. The Ancients used it in fumigating houses of the guilty and unfortunate. Pliny mentions it in the preparation of wine; and the operation of fumigating that liquor was performed by kindling rags of linen, dipped in melted brimstone, and suffering the steam to enter a cask full, or partly filled, as is now done with cider, &c.[r]

SURGEON. Pollux calls a "doctor's shop," on account of its handsome basins and ointment boxes of alabaster, a very splendid shop. The instruments he makes, the scalpel; sheers or nippers; the ψαλλις; the sector (τομεις); the scarificator (ὑπογραφις); an ear instrument (ωτογλυφις, *auriscalpium*); a probe; a needle; a tooth scalpel; and extracting pincers (οδοντοξεστης, οδονταγρα); "from the probe, it appears that it was inserted in the throat, to produce evomition of

[e] Du Cange, *v.* Segestrum, Garbelaria. Coryatt's Crudities, i. 94. Nares, *v.* Touch. Brit. Monachism. [f] Du Cange, *v.* Restuchia.

[g] Enc. [h] Sir C. Hoare's Ancient Wilts, i. 40.

[i] Pallad. Archit. L. 4. c. 26. Enc. [k] Nares.

[l] Amm. Marcell. L. 23. Enc. [m] Enc. Dec. Script. 1175. [n] Grutt. 3365. Enc.

[o] Du Cange, *v.* Tesso.

[p] Hom. Il. 4. Enc.

[q] Enc. Joinville, i. 216, 224. Arvieux, Voy. au Levant, t. i. p. 175. Nares, *v.* Sugar. Paston Letters, iv. 16. Morant's Colchester, 53. Anders. Comm. ii. 9.

[r] Enc. Plin. xiv. 20. Beckm. i. 415.

phlegm; bandage and plasters, εγγυριταδη (in rolls, perhaps); linen; the sindonian belt, rendered belts of fine linen, the linen *sindons* of Bacon; bruised drugs, φαρμακον καταπλαστον; depulsory physic; lint, of which below; the ποδοστραβη, an instrument by which dislocated bones were reset; a basin, with a peculiar bottom, called πτερνις, from πτερνα, a heel; knives for excision or division; a cupping glass (σικυα, from its cucumber form) and wax. Thus Pollux (l. v. c. 25). Among surgical instruments found at Pompeii there was no *lancet*, which, nevertheless, cannot be incontrovertibly pronounced modern. On the counter of an apothecary, says the Edinburgh Journal of Sciences, quoted by Mr. Lyell (*Geology*, 356), was a box of pills, converted into a fine earthy substance, and by the side of it a small cylindrical roll, evidently prepared to be cut into pills. Pliny (xix. 1.) mentions lint made from the down of ships' sails as much used in medicine. Galen mentions the *rasura linteolorum*. At Pompeii has been also found a lithotomical instrument of bronze, so contrived, that it may be introduced into the bladder with ease by the ordinary course; when there inserted a screw connected with the handle opens at the extremity three or four slender branches, with a view of grasping the stone, if small. This instrument has been recently revived, and called a modern invention.

Surgery. Upon the ceilings and walls of the ancient temples in Egypt are seen basso-relievos, representing limbs which had been cut off with instruments very analogous to those now employed for amputation; and the same instruments and vestiges of surgical operations may be seen in the hieroglyphicks. In the days of Homer surgery was almost entirely confined to the treatment of wounds by topical applications and incantations. The Arabians in Spain invented a prodigious number of instruments; but were still so barbarous, that, in order to stop the bleeding, after the amputation of a limb, they were in the habit of plunging the stump into boiling pitch. In 1163 the Council of Tours prohibited the Ecclesiasticks, who then shared with the Jews the practice of medicine in Christian Europe, undertaking any bloody operation. To this epoch must be referred the true separation of medicine from surgery. The art was then almost entirely limited to ointments and plasters. The labours of Vesalius gave birth to anatomy; and the famous Ambrose Paré was the restorer if not the inventor of tying the blood-vessels.[s] See Surgical Instruments, Chap. IX. p. 380.

Surnames. See Names, p. 485.

Surveyors. The following concise history of land-surveying is given in Hearne's Antiquarian Discourses: "The Etruscan Soothsayers first divided the world into two equal parts, the right lying to the North, the left to the South. Our elders thus dividing the world into parts, separated these into provinces, the provinces into regions, and the regions into territories—a term used by Siculus Flaccus, only for conquered places, *a territis hostibus*. These territories they subdivided into fields, called Quæstorian fields, from being sold and allotted by the quæstors. These usually were divided into 200 jugera, upon which a hundred persons were placed, and the portion called a century of ground. These, says Lampridius, were by Severus first given in inheritance to the sons of the veterans. The other were lands, styled *occupatorii arcifinales*, called so *ab arcendis hostibus*, and *soluti*, from being of no particular measure, but from ancient observation or custom. The other was a Common, left out at first for general use. As to limiting the fields, they divided, first, says Frontinus, from East to West, a portion, called *Duodecimanum*, because it divided the ground into two parts, and South to North, called *Cardinem, a cardine mundi*. Many other divisions

[s] Cooper's Surg. Dict. *v.* Surgery, where ample accounts.

they used, casting them, as near as they could, to follow the courses of the sun, as *Linearii* and *Nonarii*, and of the moon, as *Scutellati*, *Temporales*, &c. They bounded their fields, sometimes with trees, which they called *Notatas arbores;* and sometimes with heaps, called *Scorpiones*, but mostly with boundary stones, which were made into divers figures, octagons, pyramids, &c. The *lapis signatus* had some picture or representation upon it, for direction of the limits. Ashes and coals were put under them, and sacrifices made at placing them. In England the lands were divided into hides, carucates, &c. uncertain admeasurements, according to the custom of the country; the fens into *Leucæ*, *Quarentenæ*." We find surveyors sent to examine houses appointed for sale, and, according to Freigius on Cicero, the house and land surveyor was of the same occupation, and called *Architectus*. In Boissard is the tomb of one with the rod or a cylindrical staff with knobs,[t] a rule, and a plan. In Du Cange is a profusion of technical terms relating to this art, but they are so obscure, that I could not promise to be correct, if I gave them. Our King Stephen was an eminent land-surveyor. Clergymen appear to have been land-surveyors, and to have received 6*s*. 8*d*. a day.[u]

SURVEYOR OF ROADS. The ancient *manceps viæ*, mentioned in an inscription concerning the Appian way; but there were also Magistrates of the first order employed, answering to our Commissioners, called *Quatuor viri* or *Viales Ambulantes;* and as they are frequently named in inscriptions, it is fit to note that they were first established about A. U. C. 610, and still subsisted from the time of Hadrian about 871.[x]

SWEATING-SICKNESS. Its first appearance in England was in 1483, t. H. VII. upon his landing at Milford Haven. Its last return was in 1551.[y]

SWEETMEATS. The use of them has been before given under COMFIT-BOXES. (CHAP. IX. p. 294.) Some are called sugared pastils or lozenges, and were preserved in boxes on purpose. We find also annise, almonds, &c. sugared and kept in them. They were of silver gilt, enamelled in the foot; accordingly we find in an inventory, "Item, a spiceplate with a fote."[z]

SWIMMING. This useful art was among the Romans an essential part of education.[a] One mode was, resting upon a skin and steering by the feet. These skins were hides of goats stuffed with straw, and hence came the invention of *ascogephi*, bridges consisting of joined skins. Swimming alone, and with bladders, is ancient. Tucking up the tunick was deemed a preparation for swimming, in case of danger. Cork jackets were anciently used. Swimming cattle, the first Sunday of harvest, the Roman superstition mentioned by Virgil, obtains in Ireland.[b]

SWORD-BEARER. In the Anglo-Saxon common meetings the sword was borne by a knight or other respectable person, as proxy for the nobleman whose office it was. In the more august assemblies that peer bore it, but where the King sat as chief judge, he bore it himself. This explains the sword in the King's hand upon the great seal.[c]

SYMBOLS ON TOMBS. The chief of those upon the tombs of the first Christians, which distinguish them from Pagan monuments, are, an anchor, fish, the Good Shepherd with the sheep at his feet, a dove, a ship, a lyre.[d] See p. 93.

TACKING MILL. A kind of fulling mill, mentioned temp. E. VI. and ap-

[t] The *decapode*, or ten foot measure, was most usual with them.

[u] Hearne's Antiq. Disc. i. 108 seq. Suet. 482. Freig. in Ciceron. ii. 207. Boissard, iii. pl. 115. Dec. Scriptor. 2391. Berkeley MSS. [x] Enc.

[y] Friend's Hist. Phys. ii. 336. Phillips's Shrewsb. 18.

[z] Du Cange, *v*. Dragerium, Trageria. Gage's Hengrave, 127. [a] Enc.

[b] Flor. L. iii. c. 5. Babelon. in Suet. Cæs. 57. Strutt's Horda, iii. 99. Du Cange, *v*. Bargiala. Coll. Hyb. iv. 122. Beckm. Invent. iii. 126.

[c] Strutt's Horda, i. 38. [d] Enc.

parently synonimous with gig-mills or town-mills.[e]

Taffeta. This was anciently called *Sendal*, and was always an eminent stuff. We find it used for a curtain to the King's looking-glass. In the thirteenth century it was chiefly used for linings of rich garments. Gowns of changeable taffeta occur.[f]

Tailors. Plautus makes them *Manulerii*, or sleeve-makers. *Vestiarius tenuiarius*, was a tailor of light dresses; and *Vestificus*, one who made theatrical habits. Beckman says that the *toga*, when it came from the weaver, was quite fit for use; and therefore we never read of tailors but when clothes were to be mended. Pollux mentions only the needles (ῥαφιδας or βελονας) as tools. The modern thimble of bronze, the *digitale* of Varro, open, as now, at the end, has been found at Herculaneum. The *goose*, or pressing iron, seems to have been unknown. In the fourteenth century they worked upon boards, sitting cross-legged. Botching tailors are also distinguished from others. They also made women's habits, and were remarkably addicted to eating rolls, hot or cold.[g]

Talc, oil of. A *Nostrum*, used as a cosmetic, because calcined; this mineral is very white and a fit substitute for ceruse. It was also called Muscovy glass.[h]

Tamine. Woollen cloth, perhaps the same as now called tawney.[i]

Tanners (βυρσοδεψαι, βυρσεες). — This is numbered by Pollux among the disreputable trades,[k] and well might he say so, for Xiphiline informs us,[l] that some rebellious Jews about Cyrene wore even the skins of slaughtered enemies for garments, and tradition affirms, that the door of a church in Essex was coated with the skins of Danes, who had been flayed by our Saxon ancestors. Tanning is an Oriental art, mentioned by Moses, of late introduction among the Romans, and so little known, that it requires some elucidation. Strabo says,[m] that the Massagetan islanders, through having no cattle, clothed themselves, as still do the Australians, with the bark of trees; *those of the marshes with seal-skins*, and the mountaineers, with clothes variously coloured by means of pigments, such colours not being easy of evanescence. Pausanias also[n] observes of the Ozolian Locri that they wore *skins, because they had not learnt to weave.* Add to this, that, in many countries where cattle were reared, skins were used as most permanent clothing. The natural progress of depilation, in regard to drowned animals, might suggest maceration; and the peculiar property of astringent vegetables, chemically called *tannin*, and the fixation of colours by mordants, were both known in ancient practice, as is evident from Pliny's statement of the ingredients used. These were, alum; the sulphates of iron and copper; gall-nuts; the barks of the pomegranate and *lotus*, or faba Græca; the roots of the wild vine; and the leaves of the *sumach*, the Greek *erythron*, or *Rhus Coriaria*; as well as many inspissated juices. It is probable that the Romans acquired the art from Corduba in Spain; and *Cordovan* was derived from the eminence of the tanners of that place in regard to goat-skins. The Britons exported their skins; but, notwithstanding, the art of tanning as well as dying leather is exceedingly ancient, as being of oriental origin. Du Cange mentions bark-mills and the powder of the bark. The Saracens used alum in tanning. Our ancient tanners obstructed rivers and watercourses, and thus occasioned inundations.[o]

Tapestry. (See p. 145.) The ad-

[e] Strutt, 191. [f] Joinville, i. 252. Strutt's Horda, iii. 69. Dress. 128.
[g] Plaut. Aulul. 3, 5, 37. Beckm. iii. 652. La Brocquiere, 254. Du Cange, *v.* Pertica, Rimendator. Nares, *v.* Tailor. Murator. Grut. 578. 7.
[h] Nares in voce. [i] Id. [k] vi. 31.
[l] Hist. Aug. iii. 350.

[m] 513. ed. Casaub.
[n] Phocic. 356. ed. Sylburg.
[o] Mason's St. Patrick's Dublin. Du Cange, *v.* Calqueria, Ruscatium. Joinv. i. 148.

ditions here given are taken from books which were not published when the article was compiled. *Arras* was so called from the principal manufactory at Artois. Sidonian women are commemorated by Homer (Il. vi.) for excellence in embroidery; and it appears that a gentleman's servant, a native of Saide (olim Sidon) wore a sort of tunic covered, especially at the back and arms, with the closest embroidery, and patches of variegated cloth (Emerson's Greece, ii. 31). This occurrence reminded him of Joseph's many-coloured coat, and the "prey of divers colours of needle-work."—(Judges, ch. v. ver. 30.) In Gage's Hengrave we have "eight large peeces of fine arras hanging parke work, with great beasts and fowls, 160 yards."[p] There was another great manufactory at Dorneck in Tournay; at Mortlake was also one set up *temp.* Jac. I. but ruined by the Civil Wars. Painted canvas, sometimes in water-colours, hence called water-work, tapestry being only used in splendid apartments, was considered as a cheap and vulgar hanging. The old Council-House at St. Mary's Hall, in Coventry, exhibited, says Mr. Sharp of this place, till 1812, a very perfect specimen of the painted cloth hanging. The roof of this very curious room is of oak, ornamented with carved figures of no mean workmanship. Benches with wainscotting surrounded the room to a convenient height, and the space between the wainscotting and a rich cornice of vine-leaves [usual in rood-lofts also] gilt, was covered with painted cloth. The arms of England and the City with the Prince's plume (which has a particular reference to Coventry) formed the principal subjects of the painted cloth, and the whole was surrounded with an ornamental border. At certain intervals in the upper border scrolls were painted, inscribed in black letter, with various texts of Scripture, applicable to the destination of the room. This painted cloth was put up early in the reign of Elizabeth.

[p] P. 25.

The various mottoes or proverbial sayings in this painted cloth were often made the subject of allusion. A country ale-house is described thus: "The inward hangings is a painted cloth, with a row of ballets pasted on it."[q]

TAPPING *for the dropsy* is described with great exactness in the writings of the Ancients.[r]

TARRING AND FEATHERING. Hoveden mentions it as a punishment of offending Crusaders *temp.* Ric. I.; and a Bishop of Halverstadt ordered some monks and nuns to be stripped, oiled and pitched, and rolled among feathers.[s]

TARTS. Sometimes they composed the intermeals.[t]

TATTOOING. Moses alludes to it, Levit. xix. 28. The Syrians, &c. made these marks upon the skin to attach themselves to certain deities. The marks were made with a hot iron, or by the punctures of a needle, which punctures were filled with a powder. Procopius says, that the Christians made a cross, or the monogram of Christ, upon the arms and wrists. The usual brand of fugitive slaves was F upon the forehead. As to recruits among the Romans being marked upon the hands, arms, or shoulders, it was not general. The Carpocratians marked their disciples in this way.[u]

TAWNY. This colour was the usual livery of ecclesiastical apparitors or sumners; also in the sixteenth century of noblemen's servants.[x]

TEA-URN. The famous Pompeian prototype for warm water is engraved;[y] but baffles description by words.

THICK-MILK. The *Granea* of Cato.[z]

THREAD is, of course, coeval with spinning, as its natural result; and Plutarch speaks of exceedingly fine thread, as spun by women. Du Cange mentions the wheel upon which women

[q] Nares, *v.* Painted Cloth, &c. [r] Enc.
[s] Hoved. anno 1190. Howell's Lett. 134.
[t] Du Cange, *v.* Herbolasta, Pastillarius, &c.
[u] Enc. Lucian de Deâ Syr. Prudent. Hymn. X. Philo. Jud. Monarch. L. i. Procop. in Is. xlix. Du Cange, *v.* Sphragitis.
[x] Johns. and Steev. vi. 192. Berkeley MSS.
[y] Pompeii, i. 126. [z] Re Rust. Enc.

rolled thread; and this, if it was the *Liciatorium* of Ugutio, made of wood, was probably the substitute for the thread-paper. There was also the winder, called *Træolium*, upon which it was wound off the distaff. Strutt notes, that vast quantities of thread were imported so late as the fourteenth century. Thread of divers colours occurs in the fifteenth century. Coventry was famous for blue thread, worked in shirts, &c. The bone or thread lace made at Honiton, co. Devon, a manufacture probably introduced *temp.* Eliz. was formed of fine thread imported from Antwerp. In Lydgate's London Lick-penny, we have "Parys thread," the finest in the land, described as sold in Cheap-side.[a]

THRESHING. The modes in the warm countries were by the feet of cattle, or dragging a kind of sledge, armed with sharp teeth, &c. the *tribula* and *traha* of Virgil and others. This practice was limited to the open air; for in moist climates, such as Britain, the flail was commonly used in barns; and this method was practised by the Jews, Romans, &c. The modes, except by the flail, not being very intelligible, it may be proper to give Niebuhr's account of the threshing of the Egyptians, which, upon the testimony of Pliny and other authors, was conformable to the ancient mode. The Scripturist will also recollect the threshing-floor of Araunah the Jebusite, and muzzling the ox that treadeth out the corn. The Egyptians use oxen to beat out the corn, by trampling upon the sheaves, and dragging after them a clumsy machine. This machine is not, as in Arabia, a stone cylinder, nor, as in Syria, a plank with sharp stones, but a sort of sledge, consisting of three rollers, fitted with iron, which turn upon axles. The farmer chooses out a level spot in his fields, and has his corn carried there in sheaves. The oxen are then yoked together to the sledge, a driver gets upon it, and drives them backwards and forwards upon the sheaves. Mr. Whitaker says, that the Gaulish method of cutting the corn was only by cropping the ears, and the flail was therefore a less dangerous method of injuring the product than the sledge. There was always a floor on purpose, for the Anglo-Saxons had a particular name for it, *Thyrstel-flor*. Threshing was, as now, chiefly confined to autumn and winter. In an old illumination of the Bible a woman appears in a kneeling attitude, threshing corn with a flail.[b]

THREE-PILE. The finest and most costly kind of velvet.[c]

TIMBER. Timber-merchants are the Roman *Lignarii*. In the Middle Age it appears that the growth of timber, not in woods, began with inclosures, and that our great barons kept registers of every tree upon their estates, sold timber by the ton, and firewood by the cord; and also, where there was a privilege of common, reserved several trees for shade, mast, acorns, &c. A vast quantity of timber was sold to raise money for the crusaders. Oak was much used, and the trees were picked, selected, &c. as now. Chesnut was also favourite timber.[d]

TIN. The Britons worked the Cornish mines, where celts, pick-axes of holme, box, stag's horn, shovels, wholly made of wood, buckets without hoops, cut out of the solid timber, and Roman coins have been found. But, from these discoveries, it has been justly presumed that the searching for tin ore was an established business previous to the knowledge of iron, and must necessarily have been a very ancient usage, iron having been plentiful at the invasion of the Romans under

[a] Plut. de terrestr. et aquat. Anim. Du Cange, *v.* Girgillus, Liciatorium, Træolium. Strutt, 216. Antiq. Repert. ii. 247, 248. Nares, *v.* Coventry-blue. Lysons's Britannia, vi. cccv.

[b] Varr. Re Rust. i. c. 50. Strab. L. iv. 401. Isaiah, c. 28, v. 27. Plin. viii. 30. Colum. ii. 21. Niebuhr. Arab. i. 88. Engl. Transl. Whitak. Manchest. ii. 285. Froissart, iv. 84. Brit. Monach. p. 351. [c] Nares, in voce.

[d] Liv. 35, 41. Enc. M. Paris, 470, 579, 1073. Berkeley MSS. pp. 111, 191. Gilpin's Forest Scenery.

Julius Cæsar.[e] Carew says, that the Cornish pretend that the mines were first worked by the Jews: more likely, perhaps, to be a misnomer for the Phœnicians, who are known to have traded hither for tin, than to have implied, as Dr. Withering thinks, "That the Phœnicians purchased the ore from the Aborigines, and carried it home to smelt; and that probably the art of smelting was first imported by certain Jews into this island." The contrary appears from the following remains mentioned by Mr. Whitaker. These are, a basin 4½ inches diameter at the brim, and 2½ inches diameter at the bottom, having a small fluting round the outside of the former, and presenting a Roman inscription on the other. A pitcher has also been discovered, containing above 4½ quarts, gradually narrowing to the top, and fitted with a handle. Strabo, however, says, that the *British* Inhabitants of the Scilly Isles did exchange lead, tin, and skins, for pottery, salt, and works of brass; and Pliny adds, that the metal was in such high request that it was commuted for the most precious gems. The Anglo-Saxons are supposed to have neglected the mines, or to have employed only Arabs or Saracens in them. After the Norman æra the Earls of Cornwall had great revenues from these mines. Coating iron with tin for making utensils is ancient. Boxes to protect wax impressions of seals, and dishes of it for holding mutton and rice, occur. Anderson says, in allusion probably to some particular manufacture, that in 1681 one Andrew Yarranton brought the manufacture hither from Bohemia; but some great man at home having obtained a monopolizing patent, it wholly failed, and was in 1720 revived as a project, but since brought to great perfection.[f]

TINKER. Very extraordinary feats are ascribed to our ancient tinkers, such as licking out burning firebrands, drinking 2*d*. from the bottom of a full pottle of ale, &c. A sowskin budget was part of their costume; but the character of Autolycus shows their habits. The tinkers of Paris, to warn people of their approach, carried and played upon a kind of psaltery, or dulcimer, made of twelve tubes of tin.[g]

TITLE, TITLE-PAGE. Upon the manuscripts of Herculaneum the title is repeated at the end; and was also hung by a ticket to the bottom of the roll, and added to the end of each book. Titles, or bills, were also exhibited for the sale or letting of houses, of mortgages, upon pillars, of the crimes of delinquents going to punishment, and of slaves exposed to sale, telling their age, value, country, faults, &c.—Ornaments and ornamental letters to title-pages of manuscripts are found as early as the sixth century. They were much in vogue in the eighth and ninth. If the titles are in small uncials in a MS. of true uncials, they are marks of at least equal ancientry. With regard to printed books, the earliest instance of a title-page in this country is that of "Bartholomeus de Proprietatibus Rerum," printed by Wynkin de Worde, probably about 1495. The earliest instance of figures placed beneath the title of the book occurs in the "Crafte to lyve well and to dye well," of the date of 1505. Burney thinks that title-pages, by their pompous eulogiums, were the works of the printer.[h]

TOAST. As roasted bread, it is an-

[e] A pick-axe of stag's horn, measuring 19½ inches in length, from 5½ to 6¼ in circumference, and the small cross piece 8½ inches long, has been shown. The small piece was wedged into the larger one, with two rudely shaped pieces of the same material, the perforation roughly cut, and none of the parts in any degree finished, though, perhaps, 200 years old. The labour of constructing such a pick, of reducing it to a proper length, of boring it to admit one of the brow antlers, all which was probably effected by a sharp flint stone, must have been great. Withering's Memoirs, i. 169.

[f] Gough's Camd. i. 2. Du Cange, *v*. Albiferreus. Carew's Cornwall, 8—10. Whitak. Manchest. ii. 41. La Brocquiere, 255. Withering's Memoirs, i. 168. Anderson's Commerce, ii. 560. Sir R. C. Hoare's Anc. Wiltsh. i. 10, 11.

[g] Strutt's Sports, &c. 181. Shakspeare Wint. Tale, a. iv. sc. 3. Hawkins's Musick, iv. 125.

[h] Enc. Astle's Writing, 82. Dibdin's Typograph. Antiq. i. xliii. Burn. Mus. iii. 156.

cient.[i] See CHAP. XII. § DRINKING HEALTHS.

TOPIARY ART. It is understood by some writers to imply landscape in painting and embroidery; but others make it the bizar practice of cutting trees into whimsical forms. In the sixteenth century a new fashion was introduced from Holland, as this item implies: "Paid to the Duchman for clypping the knotts, altering the alleys, settinge the grounde, finding herbs, and bordering the same xls."[k]

TORTOISE-SHELL. Pliny mentions the use of it in inlaying, &c.[l]

TRADE. TRADESMAN. The Roman *Mercatores* lived constantly at Rome; the *Negotiatores* in the provinces. All commerce had been originally confined to slaves; indeed by means of them masters used to carry on a large trade. Particular trades lived in certain streets, and this injudicious practice has continued to our times. Trading companies are of equal ancientry. The *sedentary* trades (a term used by Plautus) were deemed unfit for war. The law was the chief profession for younger children. In the Middle Ages the business of tradesmen was principally transacted at markets and fairs. In the publick processions of the City of London we find every trade dressed alike; and tradesmen not knowing how to read and write. Merchants used to form companies of comedians, and learned interludes, and played at festivals, and on weddings, at private houses.[m]

TRAUNTERS. Pedlars who mostly carried fish.[n]

TREACLE. A hack word for various mucilages. Treacle of Genoa was in use with our ancestors.[o]

TREASURY. The union of the office of First Lord and Chancellor of the Exchequer is very antient.[p]

TRIPE. The sale of it is mentioned in the fourteenth century.[q]

TRUE-LOVE-KNOT. See KNOT, p. 468.

TRUFFLE. Valued by the ancients nearly as much as mushrooms.[r]

TUB, SWEATING IN. The discipline of sweating in a heated tub for a considerable time, accompanied with strict abstinence, was formerly thought necessary for the cure of the venereal taint. In some places a cave, oven, or any other very close situation, was used for the same purpose; but in England the tub seems to have prevailed, and is consequently often alluded to; and as beef was also usually salted down or powdered in a tub, the one process was often jocularly compared to the other. Part of the diet of these persons was mutton roasted quite dry, and usually neck of mutton.[s]

TUFT-MOCKADO. A mixed stuff, manufactured in imitation of tufted taffeta or velvet.[t]

TUFT TAFFETA. A sort of silk.[u]

TURF. The use of it for firing is mentioned by Pliny, Virgil, and Horace.[x]

TURKEY DAMASK. In the sixteenth century we have, "Item, two great chayers covered with Turkeye damaske."[y]

TURNSPIT, a man engaged in turning the spit is mentioned in 1201.[z]

TUSCAN ORDER, completed as now, by Giuliano de San Gallo, and his brother Antonio.[a] See p. 33.

UNDERTAKERS are the Roman *Designatores Funeris*, [not simple *Designatores*, as the Popular Antiq. ii. 188,] and their *Mutes*, &c. the *Lictors* dressed in black.[b]

UNIVERSITY. It is not within the intention of this work to enter into an historical discussion upon this subject. Universities certainly subsisted among the Druids, Gauls, Irish, &c. with pe-

[i] Du Cange, *v.* Panis Tostus. [k] Alp. L.60. Cic. ad Q. Fratr. 3. Gage's Hengrave, 17. [l] xvi. 43. [m] Enc. P ut. Dec. Orat. § 4. Freig. in Cicer. Orat. ii. 37. Petron. i. 232. 4. Ed. Nodot. M. Paris. 111. X. Script. 2615, 2661. Froissart, ix. 53. Strutt's Horda, ii. 97. [n] Nares in voce. [o] Past. Lett. iv. 264. [p] M. Paris, 468.

[q] Du Cange, *v.* Triperia. [r] Mart. 13, 50, &c. Enc. [s] Nares, *v.* Tub. [t] Nares. [u] Id. [x] Beckm. i. 338. Gough's Camd. ii. 575. [y] Gage's Hengrave, 27. [z] Du Cange, *v.* Hastator. [a] Roscoe's Medic. ii. 219. [b] Hor, Epist. i. 7. 6. Epod. xvi. 46.

riods of probation, kinds of degrees, &c. but, as to modern colleges, they originated in the difficulties of uniting a course of close study with the monastick discipline.[c] The mode of living in our Universities in 1550 is thus described in Hawkins: "There be divers there who rise daily betwixt iiii and v in the morning, and from 5 to 6 used common prayer, with a cohortation to God's Word, in a common chapel; and from 6 unto 10 use either private study or common lectures. At 10 they go to dinner, whereat they be content with a penie peece of befe among iiii. having a few potage made of the broth of the same befe, with salt and oatmeal, and nothing else. After this slender dinner, they either be teaching or learning until v. in the evening, when they have a supper not much better than their dinner; immediately after which they go either to reasoning in problems, or some other study, until it be 9 or 10, and then, being without fire, are faine to walk or runne up and downe halfe an houre to get a hete to their fete, when they go to bed."[d]

URINAL. Vases called *Gastra*, for relief of passengers, were placed by the Romans upon the edges of roads and streets. Apothecaries used to carry the water of their patients to the physician.[e]

URNAMENTARIUS. An urn-maker.[f]

USHER. 1. *Gentleman Usher*. He was originally a state officer, attendant upon queens, and other persons of high rank. Thus in the time of Henry VIII. Griffith, "the honest chronicler," was Gentleman Usher to Queen Catharine. Afterwards it was a private affectation of state assumed by persons of distinction, or those who pretended to be so, particularly ladies. He was then only a sort of upper servant out of livery, whose office was to hand his lady to her coach, and walk before her bare-headed, though in later times she leaned upon his arm. A whole-length picture of this curious appendage of pride is given in Lenton's Leasures, 1631. "A Gentleman Usher is a spruce fellow belonging to a gay lady, whose footsteps, in times of yore, his lady followed, for he went before. But now he is grown so familiar with her, that they go arm in arm. His great vexation is going upon sleevelesse errands, to know whether some lady slept well last night, or how her physick worked in the morning, things that savour not well with him. The reason that oftimes he goes but to the next taverne, and then very discreetly brings her home a tale of a tubbe. He is forced to stand bare; which would urge him to impatience but for the hope of being covered, or rather the delight he takes in shewing his new crispt haire, which his barber hath caused to stand like a print hedge in equal proportion. He hath one commendation among the rest (a neat carver), and will quaintly administer a trencher, in due season. His wages is *(sic)* not much, unless his quality exceeds. But his vailes are great; insomuch that he totally possesseth the gentlewoman, and commands the chambermaid to starch him into the bargaine. The smallness of his legs bewrayes his profession, and feeds much upon veale to increase his calfe [feeding upon this meat was then thought to augment the calves of the legs. *Nares*]. His great ease is that he may lie long in bed, and when hee's up may call for his breakfast, and goe without it. A twelvemonth hath almost worn out his habit, which his annual pension will scarcely supply. Yet if his lady likes the carriage of him, she increases his annuity; and, though she saves it out of the kitchen, she'll fill up her closet."[g] 2. *Usher of Schools*. See SCHOOL, p. 508.

UTTER BARRISTERS, called also *Licentiati de jure;* lawyers admitted to plead without the bar, in consideration of their learning.[h]

VALET DE CHAMBRE. The Roman

[c] Newcombe's St. Alban's, &c. [d] Coll. Reb. Hyb. n. 1. Hawkins's Mus. ii. 348. [e] Petron. 29. Enc. Johns. and Steev. v. 452. [f] Spon. Misc. erud. antiq. s. 6, p. 238.

[g] Nares, *v.* Gentleman Usher. [h] Id. in voce.

Cubicularius, or *a Cubiculo*, or *Cosmeta*.[i]

VARNISH. The leaden varnish common in our pottery Count Caylus found upon an antique lamp.[k]

VEGETABLES. Cried about Rome by old women.[l]

VELLUM. See PARCHMENT, p. 495.

VELVET. This stuff is mentioned in Joinville, and the will of our Richard II. It was formerly called *Vellet*, and guards *(facings)* or trimmings of it were a City fashion. Numerous sorts are detailed by Strutt, as existing *temp.* E. IV.[m]

VENICE GLASS. See GLASS, p. 454.

VENISON. Parks were so rare that venison was deemed an acceptable present even to a Knight of the Garter. It was anciently called flesh. In 1295 we find parks without deer, for the stud was turned into some of them instead, nor is there any account of Lord Berkeley's parks having been stocked with deer till about the year 1333. Venison was in the thirteenth century sent even seventy miles, though obliged to be salted, in order to prevent putrescence.[n]

VERDIGREASE. The artificial *ærugo* of the Ancients was our verdigrease, converted into a green calx, by vinous acid. It was principally used for plasters and other medicinal purposes; but also for a colour. Most of the ancient verdigrease was made in Cyprus and Rhodes, but now is brought from Montpelier. In the fifteenth century it was in France an old and profitable branch of commerce.[o]

VERGER. This officer is similar to the δεποτατος of the Constantinopolitan Church. The title *King of the Church*, and appellation *Perticarius*, was given to them in the Middle Age; the former from the verge, like a sceptre and gown, and the latter from the beadle's staff.[p] The old Statutes of St. Paul prohibited their being married, lest subjection or attention to their wives should occasion neglect of their duty at Church.[q]

VERMILION was known to the Ancients; the natural sort being found in Spain. The artificial kind was made near Ephesus, from a red sand or stone. [See *Vitruvius.*] Callias the Athenian, according to Theophrastus, first invented it, anno 247 U. C. It was used for writing, &c. in the Middle Ages.[r]

VETERINARY SURGEONS. Pollux does not mention this profession; but Beroaldus, in his notes on Columella (v. *Veterinarii)*, shows that the Greek κτηνιατρος was the *veterinarius* of Columella and *mulo-medicus* of Firmicus Maternus. Montfaucon has engraved a paring and incision knife.

VINEGAR. Aristophanes and Athenæus speak of the pungency of the vinegar of Sphettus. The Romans, besides herbs steeped in vinegar, eaten as pickles, had a drink of vinegar and water, called *Posca*, a superior allowance of which given by Hannibal to his soldiers, to enable them to work harder, gave birth to the well-known story of his making a road through the Alps by dissolving the rocks with vinegar. The Anglo-Saxons had vinegar.[s]

VISTA. About the æra of the Revolution the fashion of planting avenues of limes was introduced here from Holland, where they ornamented the Prince of Orange's palaces.[t]

VOMIT. The truly disgusting custom of taking a vomit after meals was introduced in the time of Pompey the Great; and Gluttons, says Seneca, used to take a vomit before dinner in order to make a better meal, and another afterwards for evacuation. Suetonius mentions vomiting provoked by feathers. In the Middle Age there was

[i] Enc. [k] Cayl. ii. pl. 100. n. 7. [l] Lubin. in Juven. 765. [m] Joinv. i. 260. Du Cange, *v.* Blanium Sathanæ. Nares, *v.* Velvet. Strutt's Dresses, 213. [n] Sir R. C. Hoare's Mod. Wiltshire, 213, 215, 147. Paston Letters, iii. 322. Berkeley MSS. p. 131. Hawkins's Mus. iii. 18. [o] Enc. Beckm. i. 273—276.

[p] Enc. Du Cange, *v.* Perticarius Rex. [q] Dugd. St. Paul's, by Ellis, 346. [r] Enc. Du Cange, *v.* Miniator. [s] Enc. Du Cange, *v.* Garale. [t] Lysons's Envir. ii. 352.

a particular vessel for vomiting, called *Lebedium.*[u]

Wafers *(Cakes).* Cotgrave calls them paste-cakes, sweetened with honey. Verses were commonly inscribed upon them, which verses were panegyrical, when the cakes were presented to queens, &c.[x] Of *Wafers for Letters,* see p. 254.

Wagers. Paying them in ready-money is ancient.[y]

Wainscot. Though it is found in Churches at an early period, it was not applied to rooms in the fifteenth century, probably not till long after,[z] though half-wainscot appears in the reign of Elizabeth. See Tapestry, p. 522.

Watch-towers. These are of the most remote ancientry. The Anglo-Saxons called the *Watch-tower,* or watching-place, *Weard-setl, Wearg-stal,* and *Beacnetorre,* Beacon-tower. Du Cange mentions a very lofty watch-tower, of 125 steps, standing upon a single pillar. The slender high turrets in castles were for this purpose.[a]

Watchmen. Sentinels (called at Rome *Triumviri nocturni)* occur in the Song of Solomon, but their chief use was for the prevention of fire. The regulations for these night-sentinels were similar to those in camps during war, but it does not appear that they were obliged to prove their presence and vigilance by singing, calling out, or by any other means. Signals were made by the patroles alone, with bells, when the watchmen wished to say any thing to each other. Singing by sentinels in time of war was customary, at least among some nations, but probably common in none in time of peace. Calling the hours seems to have been first practised after the erection of city gates, and in Professor Beckman's opinion it took its rise in Germany. The period of mounting guard was determined by water-clocks. In many houses servants were called up by ringing a bell, yet the hours were not proclaimed among the Romans. In modern periods, night watchmen were established at Paris as early as the year 595. At first the citizens were obliged to keep watch by turns. The establishment of night-watchmen parading the streets was peculiar to Germany, and borrowed from thence. Calling the hours occur in the sixteenth century. The horn of the German watchmen the Professor thinks to have been similar to the *buccina* of the Ancients, first of horn, afterwards of metal. Rattles seem to be of later use. They are mentioned before 1671. Watchmen placed upon steeples, by day as well as night, who, every time that the clock struck, were obliged to prove their vigilance by blowing a horn, seem to have been first established in Germany, and perhaps before watchmen in the streets. Watchmen on the tops of towers occur in the earliest ages; those in castles in the laws of Wales, and watchmen with a horn in the King's Court. At first the citizens themselves kept watch by turns on the church steeples as well as on the town gates. It was their duty to announce certain periods, such as those of opening and shutting the city gates, to give notice of fire by the horn, &c. After this period particular persons were appointed, and apartments constructed for them in steeples. At first they were allowed to have their wives with them, but this was sometimes prohibited, because a profanation of the church was apprehended. In most, if not all cities, the town piper or musician was appointed steeple watchman, and lodgings were appointed for them in the steeple, but from obvious convenience, a house near the church was substituted, and he was allowed to send a servant to keep watch in his stead. Besides permanent steeple watchmen, alarm bells were suspended in cathedral towers, and when they were rung, all the watchmen on the other steeples were to blow their horns and hoist their banners. By red flags, trumpets, &c. it was announced whe-

[u] Enc. See Juven. S. 6. v. 427. seq. Suet. 393. Du Cange. [x] Cotgr. *v.* Oublie. Stowe, 566. Nich. Progr. i. 9. [y] Froiss. x. 63. 4.
[z] Buckler on Architecture of Magd. Coll. Oxf. p. 85. [a] Du Cange, *v.* Anbra. Lye.

ther the strangers were on horseback, from what quarters they came, &c. Froissart says, that the watchmen in castles sounded their horns with very agreeable musick, and alarmed the citizens with them, that they might take their goods to the castle, or place them in safety. The persons called *waits* (a word implying *oboes*) were anciently minstrels, who sounded the hours every night from Michaelmas to Shrove Tuesday, within the King's Court, four times, and in the summer three times, and made *bon gayte* at every man's door and office, for fear of "pyckeres and pilleres." They anciently too paraded the streets every night during winter. It is in this useful office, as musical *watchmen*, that they were first set up at Exeter upon a regular salary in 1408, and though suppressed by the Puritans, restored in 1660.[b]

Watering Roads, done among the Classical Ancients by sprinkling.[c]

Water-proof Cloth. See Oyl-cloth, p. 492, and Waxed Cloth, in next article.

Wax was used among the Classical Ancients for various purposes: 1. for candles, the wick being of rope or leaves of the papyrus. Such tapers were carried by children at marriages, used at funerals, &c.—2. for encaustick painting, after steeping in sea water, or a lye;—3. for modelling, by sculptors;—4. for family busts, placed in the atrium, and carried at funerals;—5. by magicians, who made of it images of the persons whom they destined to misery and death;—6. for fastening the tubes of the syrinx or rustick flutes;—7. for the seams of ships, the other parts being painted by the encaustick process, as above; whence the *ceratæ naves* of Ovid;—8. for sealing. It was put upon a thread, the seal being moistened with saliva, and then impressed;—9. for table-books. The wax was mixed with minium (natural cinnabar) to give more display to the writing. It is common to find waxen figures of persons, animals, &c. offered at shrines, upon recovery of the former from sickness; which representations were of the size of the object. Savary says, from Porphyry, that Amasis first substituted figures of wax of the human size for the human victim, used at certain places. Of such waxen animals offered at shrines there are curious passages in Du Cange. The preservation of dead bodies by wax gave rise, in Beckman's opinion, to the custom of wrapping corpses in waxed cloth. Wax was also used by the Classical Ancients to preserve arms from rust.[d]

Weavers. Our ancient weavers were noted for good singing, because their trade being sedentary they had opportunities of practising.[e] See Loom, p. 474.

Week. The custom of dividing time into weeks was derived from the Egyptians, and introduced under the Lower Empire in or about the beginning of the third century.[f] See p. 221.

Wheelwrights. The *Plaustrarii* of Lampridius; *Carpentarii*, &c.

Whispering-place. The idea is known to the Classical Ancients; for it is mentioned by Seneca.[g]

White-lead. That the acid of wine has the power of dissolving lead was not unknown to the Ancients.[h]

White-wash. Roman. See p. 38.

Will. The Roman wills were sealed by seals, applied after they had pierced the deeds, and had passed the linen envelope three times through holes,—a method established in the time of Nero against forgers; and adopted in Germany and Gaul, where it remained till the Middle Age. Outside the will were written the names of those who had affixed their seals. Upon the first page *(prima cera)*, or left-hand tablet,

[b] Beckm. iii. 427 sec. Froissart, viii. 287; ix. 197. Hawkins's Musick, ii. 107, 291, v. 2. Izacke's Exeter, 68, 169. [c] Suet. Calig. 43.

[d] Enc. Plaut. Curcul. i. 19. Bacch. iv. 64. Mart. xix. 42. Serv. An. v. 781. Plut. Q. Rom. 3. Ov. Fast. i. 591. Hesiod, v. 42; vi. 91. Juven. S. 8. 19. Mart. xiv. 63. Ov. Trist. v. 4. 5. ix. Savary, Lett. ii. 440. Du Cange, *v.* Statua, Statualis cereus. Brit. Monach. Beckm. ii. 54, 55.

[e] Nares. [f] Adam's Rom. Antiq. [g] Beckm. i. 173. [h] Id. i. 400.

were written the names of the principal heirs; upon the second, or right-hand tablet, *ima*, or *extrema cera*, the names of the legatees. To this Horace alludes in the place quoted below. The Greek wills were signed and sealed in the presence of the magistrate. Cicero shows how easy of deletion were the Roman testamentary tablets. Anglo-Saxon wills were written on three copies, each to match, like a tally; and, after being read over in the presence of various persons, were severally consigned to separate custodies, and this custom continued to the fifteenth and sixteenth centuries; for then Maurice Lord Berkeley, before he went abroad, left three several wills, in the custody of three several friends, lest any one should be lost. Du Cange mentions wills written on wood and bark; the latter in 690. Church chests were the depositories of wills. From the Norman Conquest they had been generally written in Latin; but in the reign of Edward III. English was used. The testator, when intending insult, &c. instead of devising a shilling, used to substitute for that the human *fæces*. King Henry II. did so.[i]

Wine. The Greeks understood the art of grafting the vine. Their vines were very lofty, and they could enjoy the shade under the branches. At the time of vintage they exposed the grapes to the sun and night for ten days. For five days longer they left them in the shade, and on the sixth pressed them. They did not put the wine into barrels, which were unknown to them, but into earthen vases or skins. Galen mentions Asiatick wines, which, when put into large bottles, and suspended near a fire, acquired solidity; and Aristotle speaks of a useful invention, Arcadian wine so indurated by drying that it was cut in pieces, and dissolved in water for drinking. The Chian wine still preserves its ancient celebrity.

The vine was not planted in the environs of Rome before the year 600 U. C. and till then wine was very rare; but afterwards it became very common, and the season of vintage was a time of diversion, when jests were passed upon passengers with licensed impunity. The vines were planted at the foot of trees, upon which they made the branches mount, in order to form arbours, as is still common in Italy. In making wine they put the must into a wooden tub, where they suffered it to ferment for some time; afterwards they filled other vessels with it, where it continued to ferment. To aid the depuration they threw into it the *condimenta vinorum*, plaster, chalk, marble-powder, salt, resin, dregs of new wine, salt-water, myrrh, aromatic herbs, &c. each country having its particular preparation. The wine thus prepared they left in the vessels till the year following, sometimes even two or three years, according to the kind of wine and its growth. Afterwards they drew it off into large jars of earthenware, coated within with melted pitch. Outside they marked the name of the wine, and consulate of the vintage. This process was the *diffusio vinorum*. They had two kinds of vessels for their wines, the *amphora* and *cadus*. The amphora was a vase of glass or pottery with two handles, and contained two *urnæ*, or twenty-four pints. It ended in a narrow neck, which they stopped with pitch and plaster, to prevent the wine becoming flat. The *cadus* was nearly in the form of a pine-apple, and contained one half more than the *amphora*. After stopping these vessels well, they deposited them in the *horreum vinarium*, or *apotheca vinariæ*, a garret exposed to the sun. Aqueous wines, however, they put in situations exposed to the North; the *spirituous*, on the contrary, in uncovered places, subject to weather. The first kind was kept only two or three years in these airy places, and to preserve it longer it

[i] Enc. Hor. Sat. ii. 5, 53. Rous Archæol. Attic. 233. Cicer. pro Aul. Cluent. XV. Scriptor. 471. Berkeley MSS. Dugd. Monast. i. 135. Du Cange, *v.* Lignum, iii. 1020. Astle's Writing, 144. Dec. Scriptor. 1278.

was moved into warmer spots. Wine become thick with age they rendered fluid by dilution with warm water, and then strained it through a bag. This process was called *saccatio vinorum.* The Greeks and Romans, says Beckman, were accustomed to boil their wine over a slow fire till only a third or fourth part remained, and to mix it with bad wine, in order to render the latter better. When by this process it had lost part of its watery particles, and had been mixed with honey and spices, it acquired several names, as *Mulsum, Rapa, Carenum, Defrutum,* &c. The same method is still pursued with Sack, Spanish, Hungarian, and Italian wines. Mulled wine was a favourite Roman beverage. Of the fumigation of wine, and use of bitters, see BITTERS, p. 416; SULPHUR, p. 518. Labels, called *Pittacia,* were attached to the bottles: here they marked the quality of the liquor.[k] See FALERNIAN WINE, p. 444.

The wine cart in which the liquor was carried about for sale is engraved in the "Pompeii." It consists of four wheels and a partly circular body, like that of a phaeton. The sides are pannelled in patterns of long squares below and small ones above. The upper part consists of hoops, like those of a tilted waggon, which hoops support a long horizontal bronze pole. The *tout ensemble* is that of a modern caravan, but handsomer. Under these is an immense bladder-formed bag, formed of skins, and liquor-proof, filled with wine, and confined by the hoops to the body of the vehicle. The wine is discharged into an amphora by an intestine of some animal, sewed to the bag.[l]

The amphora thus filled was carried home by two slaves, slung upon a pole between them by a thong or loop, fastened to the handles.[m]

Wines of Gaul. French Wines. The Marseillois drank wine before the other Gauls. They even grew the vine, but within very narrow bounds, for a long time; and it was only upon the arrival of Fabius Maximus, called Allobrogicus, that they planted vines in Gaul. About 120 years before Christ, Cæsar mentions the wines of Provence, Dauphiney, Languedoc, and D'Auvergne. Domitian, under pretence of encouraging the growth of corn, extirpated the vines, but about 200 years later Probus restored them. The Franks, Charlemagne, and all the successive kings gave their support. The French wines make the best brandy. For many centuries the process for making it was accounted a secret. Under the first race of French Kings they had wine of mulberries, quinces, pomegranates, &c. During the third race mention is made of wine of spices, in which they used sometimes sweet, sometimes aromatick sorts. This is the famous *Hippocras.* The first *Ratafie* mentioned in French History is the *Rossoli,* communicated by the Italians, who accompanied Catharine de Medicis into France, about 1533.[n]

English Wines. Probus permitted the Gauls, Spaniards, and *Britons,* to have vines, and make the liquor. Good wine was known to the Britons, and the wine-press, the Anglo-Saxon *winwringa,* is engraved in Strutt's Horda. Vineyards became common in England. We hear of one even in the Tower of London. The vines either ran along the ground, or were trained up poles. Tents were placed in vineyards, and they were used as pleasure gardens. They are said to have become extinct, either by a treaty with France, or Gascony falling into the hands of the English; but we find that private gentlemen had vineyards in 1621, and made wine from them. From the term vineyard, *or* orchard, being used in some old papers, perhaps they were in some instances synonimous.[o]

[k] Enc. Mart. xii. 60. Annot. xiv. 113. Clarke, iii. 240. Beckm. i. 398, 329. Du Cange, *v.* Amineum vinum. [l] Pompeii, i. 123. [m] Id. 124, where the cuts.

[n] Enc. [o] Hist. Aug. ii. 294. Dec. Scriptor. 2704. Malmesb. Hist. § de Episc. Eliens. Archæolog. i. 32. Biogr. Britann. iii. 2. Howell's Lett. 70, 71. XV. Script. 11. Gage's Hengrave, 17.

Wines imported. The traffick for wines with Bordeaux commenced about 1154, through the marriage of Henry II. with Eleanor of Aquitaine. The Normans were the great carriers, and Guienne the place from whence most of our wines came. The wines enumerated are Muscadell, a rich wine; Malmsey, Rhenish; Dele wine, a sort of Rhenish; Stum, strong new wine, supposed to give strength to that which was vapid; Wormwood wine; Gascony wine; Alicant, a Spanish wine and made of mulberries; Canary wine or sweet Sack (the grape of which was brought from the Canaries); Sherry, the original Sack, not sweet; Rumney, a sort of Spanish wine. *Sack* was a term loosely applied at first to all white wines.

In the reign of Henry VII. no sweet wines were imported but Malmayes. The sweet wines from Malaga were called Canary *Sack*, but *Sack* was undoubtedly Sherry; Verden wine, so called from an Italian white grape of that name, and sold principally at Florence; and Bastard, a sweet Spanish wine, white and brown, reckoned among the hot and strong liquors. The art of making raisin wine was introduced from abroad in 1635. Before the heavy duties French wines were always deemed inferior to the Spanish. The importation of Port is modern.[p] See Port-wine, p. 499.

Stocks of wine were not laid in by dozens as now. Sweet wines were much esteemed. In the East wine was preserved in earthen pots, which held about a tun; and sometimes sold to the Christians in goat-skins. Du Cange mentions great glass vessels for carrying wines.[q]

Wire. The ancient substitute was metal, beat into plates, cut into strips, and rounded by a hammer and file. A Roman painting shows (Pompeii, ii. 106) that eels were spitted upon a wire. Rings of silver wire have been found in a barrow. Proper wire, i. e. made by drawing iron, Professor Beckman makes an invention of the fourteenth century. The flat round wire was at first procured from the Milanese, and afterwards from Schwazenbruck in Saxony. The Ancients knew how to make wire of considerable fineness, for they used it in weaving and embroidery. Surgeons, too, fastened teeth with fine gold wire. The inventor of the large drawing machine, driven by water, is unknown, but it was probably constructed at Nuremberg, in the fourteenth or fifteenth century, by a person named Rudolf, and was much improved by Fournier, a Frenchman, in 1570. Gold and silver wire, such as could be used for spinning round silk and weaving, was at first manufactured only in Italy and France, but brought to Germany in 1592. All the wire in England was manufactured by the hand till 1565, when the art of drawing it by mills was introduced by foreigners.[r] In this parish (Wotton, Surrey), says Evelyn, were set up the first brass mills for the casting, hammering into plates, cutting and drawing it into wire, that were in England; first they drew the wyre by men sitting harnessed in certain swings, taking hold of the brass thongs fitted to the holes, with pincers fastened to a girdle, which went about them; and then with stretching forth their feet against a stump they shot their bodies from it, closing with the plate again; but afterwards this was quite left off, and the effect performed by an *Ingenio* brought out of Sweden.[s]

Withy Bands. The custom of twisting wood for this purpose to bind hedges, &c. is ancient. The hedge (*virgultis implicatis*) is mentioned by Varro, and willows were purposely planted to furnish tyes for vines.[t]

[p] Anders. Comm. i. 55, 290, 421, 427; ii. 368. Gage's Hengrave, 193, 196. Nares in vocibus.

[q] Script. p. Bed. 457, a. X. Script. 2635. Joinv. i. 121. Froiss. x. 283. Nares, *v.* Bastard. Du Cange, *v.* Botæ.

[r] Beckm. i. 224—243. Fosbroke's Wye Tour. Hoare's Anc. Wilts, ii. 26.

[s] Miscell. 689. See the Author's Wye Tour, Fourth Edition, 176, for the Lansdowne MSS. concerning this manufacture.

[t] Varr. re Rust. i. c. 15. Cat. vii. Du Cange, *v.* Virga torta.

Witnesses. Witnesses to character, and in great number to charters, are of Roman antiquity. In the eleventh and especially the twelfth century, the greatest number of charters were not attested by real signatures of the witnesses, but only authorized by their presence. Then many charters of donation were doubly subscribed or only attested, i. e. at two different times, when the act was made, and when possession was given. The nomination of witnesses, added to their signature, ascends to the seventh century, and descends in France to the thirteenth, and in England to the fourteenth inclusively. It was the custom, in the Roman and barbarous nations, to pull the ears and cuff witnesses, in order to compel them to remember their evidence.[u] See Charters, p. 424.

Wool. The Romans regarded animals covered with wool as especial objects of regard. Numa marked money with a sheep, in token, says Varro, of its utility. The amelioration of wool was of the first import; the flocks were under the care of the censors; and the finest fleeces were brought from Galatia, Tarentum, Attica, Miletus, &c. The fleeces of Gaul were highly estimated; and so great a value was attached to those who fed upon the borders of the Galesus, in Calabria, that they wrapped them in skins, lest their wool should be torn. Columella, struck with the whiteness and splendour of some wild sheep brought from Africa to Cadiz for the public shows, conceived that it was possible to tame those animals, and establish a race of them in his country. He executed his designs, and, by crossing the African rams with Spanish sheep, produced a breed which had the *moelleur* and delicate fleece of the mother, and the fine white of the father. Don Pedro, King of Arragon, and after him Cardinal Ximenes, introduced some African sheep into Spain, and to that epoch, not the exportation from England, is to be ascribed the superiority of Spanish wool to all others in Europe.[x]

Worsted. See Beds, p. 264, and Stockings, p. 960.

Wounds. The art of curing wounds, and the admirable book of Hippocrates upon those of the head, has scarcely made any progress, or been improved since that ancient æra.[y] Wounds were cured by herbs among the Britons and Anglo-Saxons.[z] In the Middle Ages knights took up the wounded in battle on horseback, or they were carried off upon shields.

Wrappers, of cloth, ancient.[a]

Writing — Hieroglyphicks — Runes—Almanacks.

Hieroglyphicks. The origin of these, as antecedent to letters, is shown by Lucan: "Nondum flumineas Memphis contexere byblos noverat — in saxis tantum volucresque feræque sculptaque servabant magicas animalia linguas." i. e. "*Memphis had not yet known to compact aquatick books* [i. e. of papyrus]— *only birds and wild beasts and animals sculptured in rocks preserved magical tongues.*" [Qu. his meaning here, any oracular cheat?]

It was next found, says Count Caylus,[b] that all ideal things, or those dependant on the mind, and yet necessary to be known, as the time present, future, past, &c. could not be expressed by hieroglyphs, i. e. pictures. Add to this, that they were very susceptible of different significations or arbitrary interpretations, as is shown by the ancient specimen of the inscription at Sais recorded by Plutarch.[c] That such a mode of writing was inapplicable to the business of life, is shown by the Œdipus of our literature, the late Dr. Young,[d] in the following words:

"When we reflect that, in the case of the Chinese, *the only hieroglyphical language now extant*, it is considered as a task requiring the whole labour of a learned life to become acquainted with

[u] Freig. in Cicer. ii. 462. Suet. Claud. 44. Nouv. Diplomat. Du Cange, *v.* Testis.

[x] Enc. [y] Thus the Enc. Q.? [z] Ossian. Lye, *v.* Ascthrotu. [a] Du Cange, *v.* Sarplare. [b] Rech. iv. 36. [c] De Iside, &c. [d] On Hieroglyphical Literature, p. 12.

the greater part of the words, even among those who are in the habit of employing the same language for the ordinary purposes of life, and who have the assistance of accurate and voluminous grammars and dictionaries; we shall then be at no loss to understand that a hieroglyphical language, to be acquired by means of the precarious aid of a few monuments, which have accidentally escaped the ravages of time and barbarism, must exhibit a combination of difficulties almost insurmountable to human industry."

No man could appropriate the battles of the Nile or Waterloo by mere representations of ships or armies in action; but such is the natural result of hieroglyphical pictures unconnected with language. The art of decyphering consists in the greater or less recurrence of certain characters, which, from their frequency or rarity, *must* denote certain letters; as in a fount of English types, the *ees* must be numerous, the *zeds* few. The construction of an alphabet for the purposes of communication by writing, is therefore almost as impulsive as improvement of signals into telegraphs. A desideratum still remained. It was the denomination of the letters: for reason suggested that these and the hieroglyphical archetypes might mutually explain each other. For instance, the word *aleph* signifies *dux*, *taurus*, *bos*. Plutarch tells us (Sympos. l. 9.) that the Phœnicians named the first letter an ox; and Hesychius gives us to understand that the *alpha* represented the head of an ox. The form of the Phœnician letter seems to justify the remark of Hesychius.[e] Sir William Drummond illustrates the remainder of the alphabet *seriatim*.[f]

However respectfully the French antiquaries may treat the work of Horapollo, Dr. Young[g] calls it puerile, and full of conceits and enigmas; and he adds, that the American symbols had little or nothing in common with those of the Egyptians, while, on the contrary, the written language of the Chinese exhibits, in some cases, a much closer analogy with that of ancient Egypt. And Mr. Barrow, by his clear and concise explanation of the peculiar nature of the Chinese characters, has contributed very materially to assist us in tracing the gradual progress of the Egyptian symbols throughout their various forms.[h]

Thus, according to Young, the most efficient mode of studying the hieroglyphics must be through the Chinese. Each of their characters represents an idea, without being either the picture of the object, or the sign of the word by which it is expressed in spoken language. The method of effecting *both* these purposes was originally essayed by the Egyptians by means of phonetic hieroglyphs. But, even in the demotic characters of the Egyptians, a few only can be referred to the original hieroglyph; and it is remarkable that the Egyptians are the only people who, after they had invented alphabetick letters, retained the use of hieroglyphic characters.[i]

The discovery of the Rosetta stone, with its three inscriptions, of which one consists of hieroglyphic characters, the second of the *Enchoria Grammata*, or letters of the country, and the third of Greek, led a Swedish diplomatist, M. Akerblad, to conclude that there was an alphabetical system composed of twenty-five letters only; but such an alphabet never existed: on the contrary, there were intermixed numerous characters, which were obviously imperfect imitations of the more intelligible pictures that were observable among the distinct hieroglyphics of the first inscription, such as a priest, a statue, and a mattock or plough, which were evidently, in their primitive state, delineations of the objects intended to be denoted by them, and which were as evidently introduced among the enchorial characters.[k] The preamble of the decree consisting, however, in a

[e] Drummond's Origines, ii. 343. [f] Id. 343—348. [g] P. 3.

[h] Young, 7. [i] Drummond, 342. [k] Young, 9, 13.

COMPARATIVE TABLE OF EGYPTIAN HIEROGLYPHS AND LETTE



J. Netherclift Lithog.

great measure, of foreign proper names, and M. de Sacy having made out very satisfactorily those of Ptolemy and Alexander,[l] a clue was furnished for further discoveries. Dr. Young having successfully led the way,[m] M. Champollion availed himself of the celebrated Englishman's labours, and, as *facile est addere inventis*, has improved upon his plagiarism.

The Memoir presented to the French Academy, in 1822, by M. Champollion, gives various kinds of hieroglyphicks, viz. *Pure Hieroglyphicks*, i. e. pictures of things; *Linear Hieroglyphicks*, i. e. the substitution of particular emblems, such as are still retained in our Signs of the Zodiack, Planets, &c.; *Hieratic*, or Sacerdotal Writing, characters arbitrary; *Demotic* (popular) or *Epistolographick* Writing (as the French call it), the *Enchorial* of Dr. Young,[n] used for purposes of business and civil life.[o] All these systems were purely *idiographick*, i. e. they represented ideas, not sound or pronunciation; of course, not letters of the alphabet. A certain number of these signs were converted by the Egyptians into the representatives of whole words, or letters, because otherwise, according to the French, they could not express the proper names and words belonging to foreign languages.[p] The modes of the discovery have been made thus: the crook generally seen in the hands of Osiris is the symbol of *brother* or *sister*; a bird with an arm denotes *father*, and so *de cæteris*.[q] Other symbols have also been found which express letters of the Greek alphabet. Thus it appears that two discoveries have certainly been made; one of the symbols of certain *words, as words;* and another of the signs representing *letters*. The French theory of accounting for certain signs, signifying certain letters, is ingenious; but Dr. Young has observed, "That there are unequivocal traces of a kind of syllabic writing, in which the names of some of the deities seem to have been principally employed in order to compose that of the individual concerned; thus it appears that wherever both M and N occur, either together or separated by a vowel, the symbol of the God Ammon or Amon is almost uniformly employed, and that the letters M or N are omitted." From this and other passages it appears premature to form a grammar of a language before it is known.

Some remarks must be made. The enchorial characters occur on the Canino-Etruscan Vases;[r] yet those in Champollion's alphabet are not the original *hieroglyphs*, in toto, at least, and the hieroglyphical writing occurs in the time of the Antonines.

The annexed Table, formed from Sir William Drummond and Champollion, will show, partially at least, the difference between the original and succeeding hieroglyphs.

Runes, Runick Letters, Inscriptions, Almanacks. These characters are found in Denmark, Sweden, Norway, and even in the most northern part of Tartary. The characters are formed from the perpendicular line, or I in various positions. The authors of the *Nouvelle Diplomatique* see a resemblance to the ancient Etruscan, Spanish, and Gaulish characters. Celsius finds nothing more strongly assimilating them than the Persepolitan Inscriptions. Some writers ascribe the invention to Odin, others to Ulphilas, who lived under Valens, but all opinions hitherto broached are subject to insurmountable objections.[s] Nor by means of books at least will the difficulty ever be solved, for there are numerous alphabets called Runick in ancient MSS. which agree in some letters, but differ in others (see pp. 112, 113.)

l Young, 9. m Suppl. Enc. Brit. iv. Art. Egypt. n Young, p. 9. o Compare this nomenclature with Sir William Drummond's Table, Origines, ii. p. 348, pl. 1. p See Literary Gazette for 1822, p. 725, seq. Gent. Mag. 1822, ii. 448. q Young, p. 31.

r Archæologia, xxiii. 253.

s Mr. Douce says (Archæologia, xxi. 119.) that there is an endless variety in the Runic alphabets; and that to decypher inscriptions in them is a lottery with a thousand blanks to one prize.

The *Runick Almanack* or Clogg has been before noticed, in p. 257.

Some instructive "NOTES on Early *Almanacs*," by James Orchard Halliwell, Esq. F.R.S. &c. first appeared in the Companion to the British Almanack for 1839, and since in his "Rara Mathematica"; and are from respect to him, and with his permission, reprinted in the note below.[t]

[t] "The following short paper has been compiled from notes collected at various times, and without any intention of placing a dissertation on the subject before the public. I mention this merely to suggest to the reader that no connected history of Almanacs has been attempted, and that it will be unfair to view what is here placed before him as any other than an attempt to abridge the labour of a successor who might wish, at some future period, to dive more deeply into the subject.

"The early history of Almanacs is involved in much obscurity. The Egyptians, indeed, possessed instruments answering most of the same purposes: but the log calendars are the most ancient Almanacs, properly so called. Verstegan derives their name from a Saxon origin, viz. *al-mon-aght*, or the observation of all the moons, that being the purpose for which they were originally made: an eastern origin would appear to me to be more probable. They are doubtless of high antiquity, and, if we can be guided by the errors of the more modern ones in their ecclesiastical computation, we might refer them to the second or third century. (MS. Harl., Mus. Brit., 5958). Gruter has delineated one at Rome, and which is said to have been used by the Goths and Vandals: this was cut in elm, though most are in box, and some few in fir, brass, horn, &c. Each of these calendars contains four sides, for the four quarters of the year, and gives the golden numbers, epacts, dominical letter, &c. The numerical notation is imperfect but curious; dots are put for the first four digits, a mark similar to the Roman numeral V, for five; this mark, and additional dots for the next four, and the algebraical sign + for ten. Specimens of these logs may be seen in the British Museum; (MSS. Harl. 197, 198. The last of these is a modern one used in Derbyshire or Staffordshire, and cut, probably, in the latter part of the 17th century: the other one is much earlier, though perhaps of not very high antiquity. Others may be seen in the Ashmolean Museum, and in St. John's College Cambridge. I refer to Dr. Plott's History of Staffordshire for a very good description of them. See also Brady's *Clavis Calendaria*). As, however, they are not uncommon, it is unnecessary to enter into further detail.

"Before I commence with written Almanacs, it will be necessary to remark the distinction between astronomical and ecclesiastical calendars, the first of which contain astronomical computations, and the other lists of saints' days, and other matters relative to the church; sometimes, indeed, both are found united, although the latter claim a higher antiquity, being prefixed to most ancient Latin manuscripts of the Scriptures.

"The folding calendars were, perhaps, the most ancient forms of them, and merit particular attention. Several of these are in the British Museum, (Cotton Rolls, viii. 26; MSS. Harl. 937, 3812, 5311; MSS. Sloan. 996, 2250; which last is the calendar of John Somers, afterwards mentioned. There is also one in the Ashmolean collection at Oxford in singularly fine preservation.) One of them was written in the year 1430, and is in English; but the writer confesses his inability to find suitable expressions for the technical terms which were derived for the most part from Arabic, *for defawte of terms convenyent in our moder langage*. In the Pepysian library at Cambridge there is one printed by Wynkin de Worde, in octo-decimo, which, in its original form, folds up from a small folio sheet of vellum; it bears the date of 1523.—(Hartshorne.)

"The standard Almanacs emanated from Oxford, the seat of British science throughout the middle ages: in fact, before Newton's time Cambridge was a blank, and the only scientific names that cheer the pages of the history of its early literature are Holbroke of St. Peter's College, Buckley of King's, and Dee of St. John's: the first known by his astronomical tables, the second by a plagiarism of a method of extracting the roots of fractions from Robert Record, and the third a memorable instance of one of the greatest men of his time uniting the pure truths of science with the grossest absurdities. All three were astrologers, owing, perhaps, more to the place of their education than to the individuals themselves.

"There has been some dispute relative to the authenticity of Roger Bacon's calendar, of which there is a MS. in the British Museum: the following is an exact transcript of the commencement:—

"'Kalendarium sequens extractum est a tabulis tholetanis. anno domini. 1292. factus ad meridiem civitatis tholeti que in Hispania scita est cujus meridianus non multum distat a meridiano medii puncti Hibernie in quo. 3. continentur.' f. 2.

"If we retain *factus*, it cannot be translated, but, fortunately, the other MS. at Oxford has *factum*. Professor Peacock writes *factis*, which is in all probability right, though unauthorized by the MSS. remaining in England. With respect to the author of it, the Bodleian MS., in a coeval rubric, states the calendar to have been written *à fratre Rogero Bacon;* while the Cotton MS., not having any original title, is ascribed to Roger Bacon, in a hand of the 17th century: both of the MSS. belong to the 14th century. If it is not Roger Bacon, it certainly cannot belong to a period far distant from his death; in either case it has not much to do with the introduction of the Arabic notation into England. It is, moreover, not certain that Roger Bacon went into Spain in the latter part of his life. In the Harleian collection (No 941) is a MS. on the length of the days throughout the year, stated to have been *made at Oxynforde be the new kalendere and proved in all the university;* this *new kalendere* may possibly refer to Roger Bacon's; but there are not sufficient data to enable us to attain an approach to certainty.

"The calendar of John Somers, of Oxford, written in 1380, was one of the most popular of the time: there is generally appended to it, *Tabula docens*

Writing. The elaborate treatise of Mr. Ottley has satisfactorily disproved the characteristics and distinctions, hypothetically applied to mediæval forms of Calligraphy by Casley, Astle, and the editors of the Nouveau Diplomatique. He has shown that the Ancients had only two kinds of writing, viz. Capitals, (i. q. uncials) and Minuscules (our small letters) often intermixed; that the pretended Gothic, Lombardic, Saxon, Franco-Gallican, or

algorismum legere, cujus utilitas est in brevi satis spatio numerum magnum comprehendere. Et quia numeri in kalendario positi vix excedunt sexaginta, ultra illam summam non est protensa. (MS. Bib. Cott. Mus. Brit. Vespas. E. vii. f. 4.) Several English translations of this tract are among the Ashmolean MSS.

"We have likewise in MS. *Almanach Profacii Judei*, which is very ancient. Walter de Elvendene wrote a calendar in 1327, (MS. Sloan. Mus. Brit. 286), and Nicholas de Lynna published another in 1386. (MS. Ashmol. Oxon. 5). Sometimes these calendars are found in rolls.

"In the library at Lambeth Palace is a very curious calendar in the English language, written in 1460; at the end is a table of eclipses from 1460 to 1481; but a very perfect volvelle is most worthy of notice, because those instruments are generally found imperfect. In the Cottonian collection is another English calendar, written about 1450, but so much damaged by the fire that the nature of it cannot be seen. In Trinity College, Cambridge, there is a MS. said to have been composed in 1347, and entitled *An Almanak, translated in perpetuite, out of Arabike into Latin;* and in the same library I find *The Effemerides of John of Mounte Riol*, a German *Prince of Astronomyers*. Professor Leslie mentions a very beautiful calendar in the library of the university of Edinburgh, with the date of 1482: he does not appear to be aware that they were common in MS. libraries, and he greatly overrates its value.

"There was printed at Hackney, in 1812, a small octavo volume, containing an account of an English almanack for the year 1386: it contains a very large portion of astronomical and medical matter, but appears to be of little interest, save that it is the earliest one in English I have ever heard of. The contents of this calendar are as follow:—

"1. The houses of the planets and their properties.

"2. The exposition of the signs.

"3. Chronicle of events from the birth of Cain.

"In 1325 there was a *grete hungur* in England; in 1333 a great tempest; in 1349 the first, in 1361 the second, and in 1369 the third pestilence. It is curious to remark the clumsy method of expressing numbers consisting of more than two figures; for instance, we have 52mcc20 put for 52,220. This shows that the Arabic notation was even then but imperfectly understood among the common people.

"4. To find the prime numbers.

"5. Short notes on medicine.

"6. On blood-letting.

"7. A description of the table of the signs, and moveable feasts.

"8. Quantitates diei artificialis.

"The extracts from this calendar are wretchedly transcribed, and evidently by one who was totally unacquainted with MSS.

"The clock or albion of Richard de Walingford, of St. Alban's, answered the purpose of a calendar. This clock made, says Bale, who appears to have seen it, *magno labore, majore sumptu, arte vero maxima*, was considered the greatest curiosity of its time. In his account of it, which still remains in manuscript, we have the following definitions: —*Albion est geometricum instrumentum: almanac autem arismetricum.* Peter Lightfoot's celebrated astronomical clock at Glastonbury may have been something of the same sort.

"Peter de Dacia, about 1300, published a calendar, of which there is a very early MS. in the Savilian library at Oxford: the *condiciones planetarum* are thus stated—

Jupiter atque Venus boni, Saturnusque malignus:
Sol et Mercurius cum Luna sunt mediocres.

"The *homo signorum*, so common in later calendars, probably originated with him.

"The earliest almanac printed in England was the *Sheapeheard's Kalendar*, translated from the French, and printed by Richard Pynson, in 1497. It contains a vast portion of extraneous matter.

"After verses on the planets follow some prognostications of the weather. The following method *to knowe what wether shall be all the yere after the chaunge of every moone by the prime dayes*, is taken from a MS. in Lambeth Palace:—

'Sondaye pryme, drye wether.
Mondaye pryme, moyst wether.
Teusdaye pryme, cold and wynde.
Wenesday pryme, mervelous.
Thursdaye pryme, sonne and clere.
Frydaye pryme, fayre and fowle.
Saturdaye pryme, rayne.'

"Prognostications of the weather were early matters of reproach—

'Astronomyers also aren at ere whittes ende,
Of that was calculed of the clymat the contrye
thei fyndeth.'

"And in Heber's library was a little tract of three leaves, entitled 'A Mery Prognostication'—

'For the yere of Chryste's incarnacyon,
A thousande fyve hundreth fortye and foure.
This to prognosticate I may be bolde,
That whan the new yere is come, gone is the
olde.'

"Henry VIII. issued a proclamation against such false prognostications as this tract was intended to ridicule, but still no printer ventured to put his name to it. Not long after to believe them was a crime: 'as for astrologicall and other like vaine predictions or abodes,' says Thomas Lydiat, 'I thanke God I was never addicted to them.'—(MS. Bodl. 462.)

"Johannes de Monte-Regio, in 1472, composed the earliest European Almanac that issued from the press; and, before the end of that century, they became common on the Continent. In England they were not in general use until the middle of the sixteenth century. Most of the best mathematicians of the time were employed in constructing them; but, before the end of the following century, almanac-makers began to form a distinct body, and, though they often styled themselves 'studentes in the artes mathematicall,'

Merovingian, never had existence; that all of them are in one style only; that the ground-work of the writing and of the ciphering is always the same, and the differences either accidental, as between large and small, thick and slender, or consisting only in a very few letters, and in here and there some particular stroke, such as always distinguish the hand-writing of different individuals, so that we often find much greater variety in the writings of our notaries of the present day, than are to be discovered in the documents and manuscripts christened with so many different names; that the precise century of a manuscript or document cannot be determined, because various modes of writing were used by the same person at the same time;[u] and finally, that the ancient Romans were the real inventors of all those different kinds of writing, which have been attributed to the barbarous nations, and called by many fanciful names.[x] By examining Mr. Ottley's numerous specimens it will appear that the legibility and similarity in the characters of all is conspicuous, and that the most ancient letters, as the Persepolitan and Hebrew, consist only of linear forms, and those which are curved of a circle, with parts and variations of circles of Cadmean introduction. It follows, therefore, that what is called *National Writing*, i. e. the different modes used in Italy, Spain, France, England, and Germany, are corruptions of the Roman. The knowledge of these various hands can only be acquired by studying the alphabets. By reference to the two annexed Plates of specimens of Hand-writing from William the Conqueror to Elizabeth, the changes that took place in this country in each reign will be apparent.

From these tables it will be seen that from Will. I. [1067] to the end of Henry I. [1135] the writing is round without embellishments. Under Stephen the upright letters are lengthened [1135 to 1154] into slenderness, which is corrected into more legibility, from Henry II. [1154] to the end of John [1216]. In that reign the abbreviations are converted into ornaments like knots, and the ancient figure 4. With Henry III. [1216] the letters are overloaded with flourished heads, which, under Richard the Second, [1377] are fewer in number, but larger and more

very few of them were at all celebrated in the pure sciences.

"It may not be wholly irrelevant here to make some few observations on the memory-rhymes found in some Almanacs of the present day, and which date their origin to a much more earlier period. The well-known lines, used by many for recalling to their recollection the number of days in each month, I find in Winter's Cambridge Almanac for 1635, under the following slightly-varied form:—

'April, June, and September,
Thirty daies have as November;
Ech month else doth never vary
From thirty-one save February:
Wich twenty-eight doth still confine,
Save on Leap-yeare, then twenty-nine.'

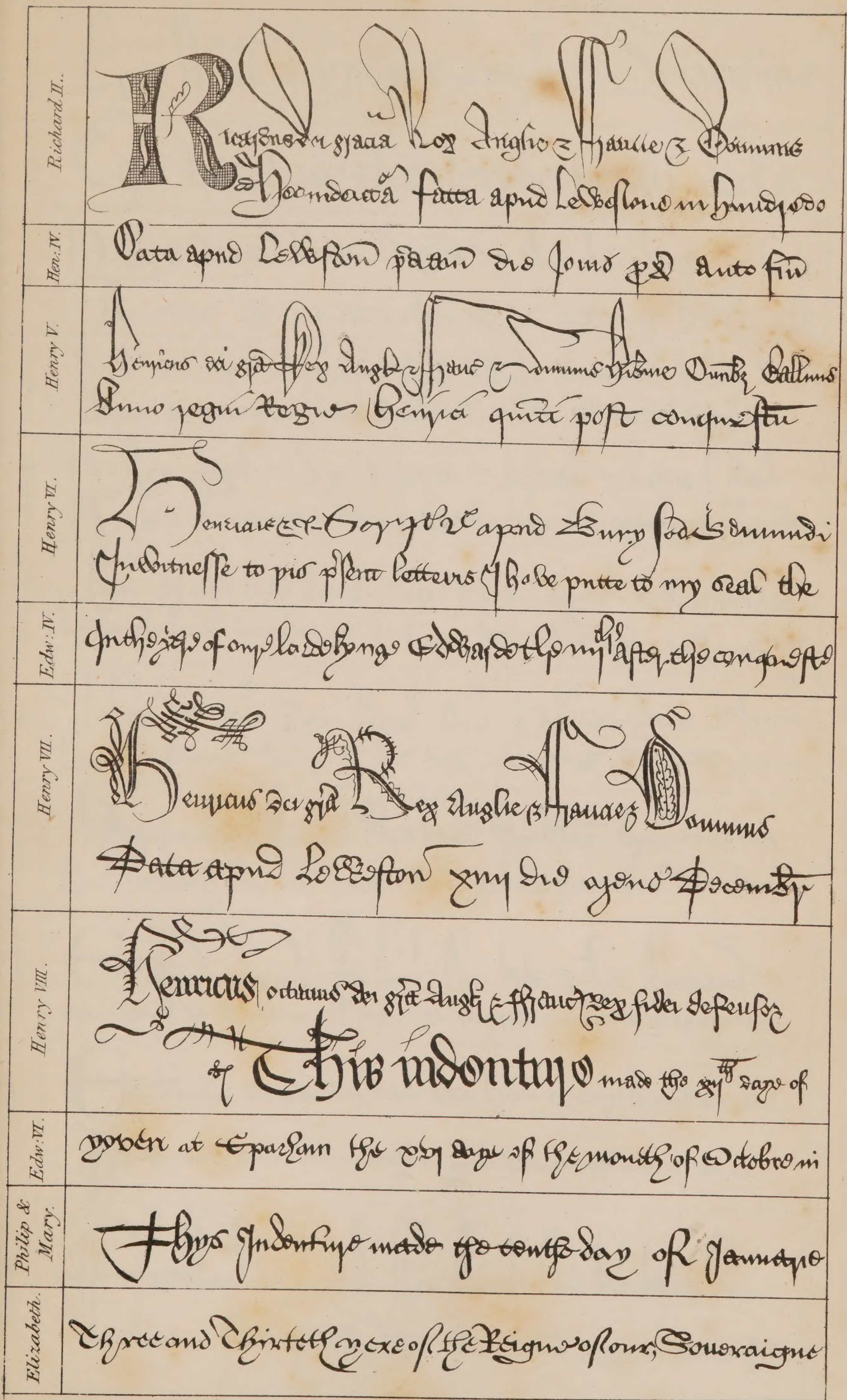
And the nursery-rhymes, commencing 'Multiplication is my vexation,' were certainly made before 1570.—(Professor Davies's Key to Hutton's Mathematics, p. 17).

"The early history of ecclesiastical computation is intimately connected with that of calendars. Dionysius Exiguus was one of the first who wrote on the subject: after him, Bede, Gerlandus, Alexander de Villa Dei, and Johannes de Sacro-Bosco, were the most celebrated. The Massa Compoti of Alexander de Villa Dei, so common in MS., is perhaps the most singular tract on the subject that has come down to us: his reason for the title of the book is exceedingly curious:—*Sicut de multis laminis æris in conflatorio massa una efficitur, ideo librum istum vocari volui massam compoti.*

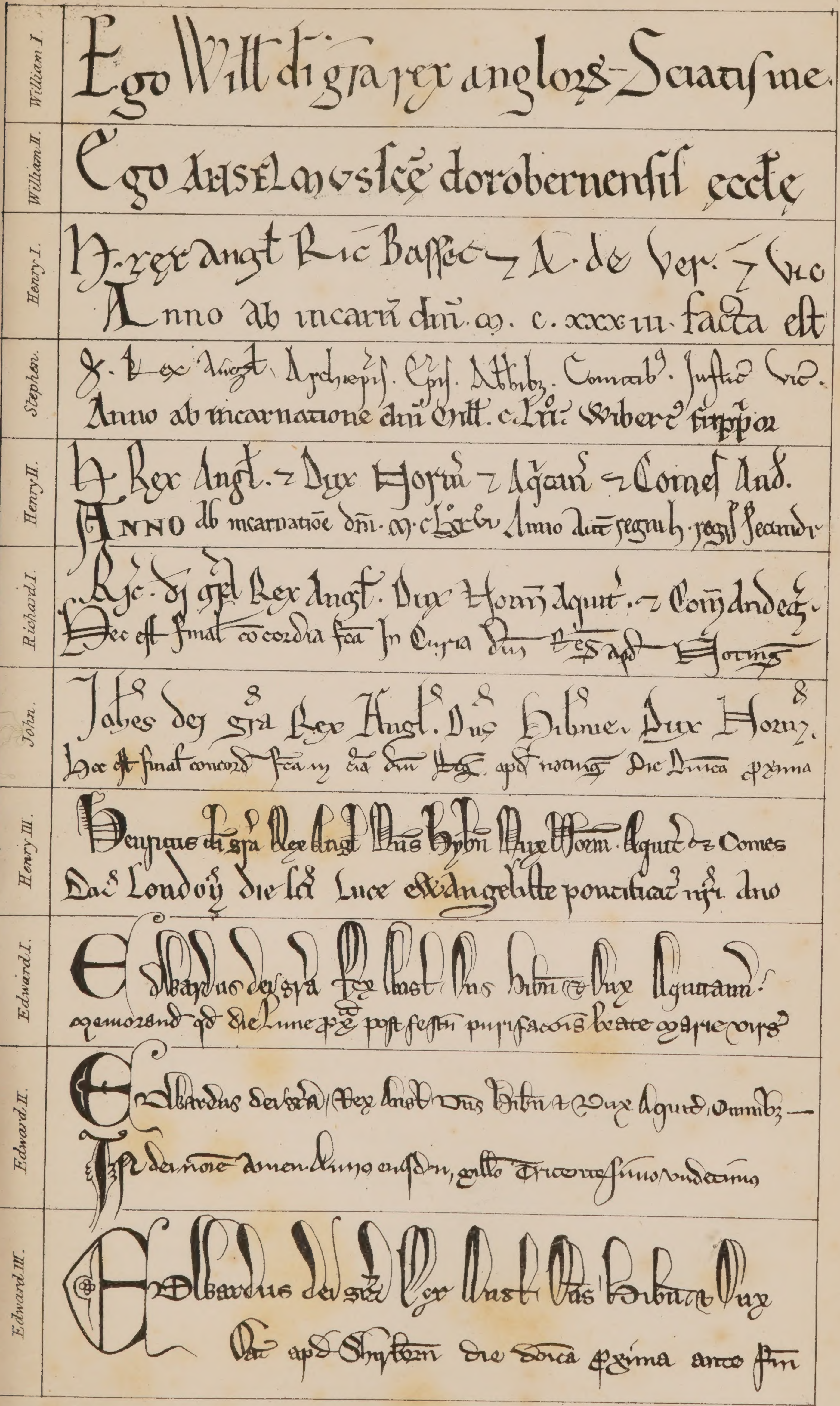
"I cannot conclude without mentioning the 'Almanac and Prognostication' of Leonard Digges, which was so often reprinted in the latter half of the sixteenth century: it is filled with the most extravagant astrological absurdities, and a table of weather predictions. With respect to the latter, however, I have had the curiosity to test its accuracy for some months in comparison with our two celebrated weather almanacs, and, on the average, have found it to be quite as 'neare the marke' as either of them."—*Halliwell.*

[u] Du Cange (v. *Scriptura*) says that Leonard Wirstlin, monk of St. Udalric, made a collection and specimens of *a hundred different kinds of hand-writing, after the eleventh century, the work of one scribe only.* Pesius (Anecd. Præf. i. 35.) has published Wirstlin's list, &c. and not one single sort is denominated Lombardick, Saxon, Gothick, Merovingian, or any other modern misnomer. The list of the *real* names is given in Du Cange, as above; and Round Hand *(Rotunda)*, Running Hand *(Cursiva)*, and Italick *(Italicana)*, alone have an ancient family name. The other sorts are either extinct or unknown.

[x] Archæologia, xxvi. 85, 91, seq. 93, 101, 103, 107, &c.



J. Netherclift Lithog:



J. Netherclift Lithog:

ornamental. Under Henry V. [1413] capricious heads appear on the letters, and under Henry VII. are very fancifully decorated [1486]. With Edward the Sixth [1546] these flourishes vanish, and an inference is, that they owed their origin to imitation of illuminators, which trade the art of Printing extinguished. During the whole of this period of flourishes a plainer hand for common charters, deeds, and records, is synchronous, but generally speaking illegible; and the black, upright letter, commencing with the 15th century, certainly formed a new fashion.

English Writing. The Britons used Roman letters, and, what is singular, they intermixed the Anglo-Saxon, both being in fact Roman. In an original inscription upon a sepulchral pillar to the memory of Eliseg, a king of Old Powis of the British line, lithographed in Owen and Blakeway's Shrewsbury, the letters are curious. They show that the British characters of the æra are in form what may be called Greco-Roman, that is to say, they have the appearance of Latin written in Greek, possibly because the character was in a great measure borrowed from the old Druidical Greek letters. The E, the S, the G, the T, &c. are of the Anglo-Saxon form, and not being Runick, show that their alphabet had been in previous use among the Britons.

The accounts of the history and progress of Illuminations of MSS. by Trombelli and others, are unsatisfactory, because, the Vatican-Terence, &c. are not considered, and the Benedictional of St. Ethelwold, although an undoubted work of the tenth century, executed in England, possesses richness in the colouring of its illuminations, and lustre in the gilding. Flaxman speaks highly of the draped figures, though the smaller folds are often too strongly marked in proportion to the larger ones, which, with the want of any decided masses of light and shadow distinguishing those sides of objects which are turned towards the light from such as are not so, prevents their producing the agreeable effect which they otherwise would do; but this, and unskilfulness in the art of drawing the naked parts of the human form, are not faults of the painter, but of the period.[o]

In my opinion there was no taste in grouping, and the colouring and gilding was merely imitative of embroidery and needle-work. A Greek hatred of obesity, from a reason given by Petrarch, characterizes their style in figures; Peter, Paul, &c. had each, like the Heathen Gods, conventionally appropriate portraits.[p]

The ancients wrote upon the knee, not on tables; a custom which obtained in the Middle Ages. Boys learned to write on both sides of the paper, men using only one. It has been usually thought, that ignorance of writing in the great men of the Middle Ages, proceeded purely from silly contempt of a most important convenience, but it was an art of exceedingly difficult acquisition; and Hawkins says, that Charlemagne tried to learn, but could not succeed. Those who were of obtuse faculties were notwithstanding employed in writing and ruling lines. A variety of apparatus was formerly necessary, *viz.* pens, chalk, pumice stones, inkhorns, penknife, a kind of razor to scrape the parchment, a *punctorium* or awl, which pricked the parchment, a plummet, rule, &c. Even interlineations had various technical appellations.[q]

Arabic Numerals. In addition to what is said on this head in p. 411, Mr. Gough observes,[r] "Huet, c. 48, derives the numerals from the Greek letters; but we need only compare the one with the other to refute this opinion. A MS. 'De Algorismo,' in verse, Brit. Mus. 8 c. iv. 16, ascribed to Grosseteste, Bishop of Lincoln, ex-

[o] Archæologia, xxiv. 26 31.

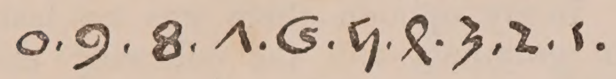
[p] Id. 131, et alibi.

[q] Babelon. in Sueton. 78. Strutt's Dresses, pl. 114. Mart. iv. 87. Hawkins's Musick, i. 379. Du Cange, *v.* Linea, Punctorium, Cornicularius, Interlineatura.

[r] Sepulchral Monuments, vol. ii. Introduction, article Numerals, p. cclix.

pressly brings them from India, probably by Spain, from the Moors and Arabs:

> Hec Algorismus ars presens dicitur, in qua
> Talibus *Indorum* fruimur bis quinque figuris.



which are nearly the same with those in Bacon's Calendar in Professor Ward's Table of Characters, Phil. Trans. No. 439."

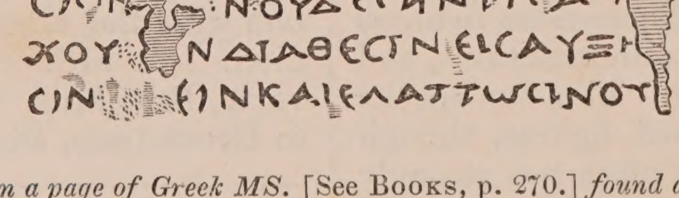
XYLOGRAPHY (*Engraving on Wood*). Sir George Staunton says, that while Literature was in other nations little more than an amusement, the only road not merely to power and honour, but to every individual employment of the state, was study of the written morals, history, and policy of China. But the number of different characters in the Chinese tongue, being eighty thousand, printing with so many moveable types was impossible, and therefore impressions, taken from engraved blocks of wood, among the Chinese and other Asiatics, were precursors of the Xylographic and Printing arts. These arts are, among the Chinese, nearly fifty years antecedent to the Christian æra. In Europe the earliest dated specimen of the Xylographick art hitherto discovered, which can be adduced as an undoubted document, is a cut of St. Christopher, bearing the infant Jesus, with a metrical inscription, and the year 1423 at the bottom, but the goodness of the workmanship shows, that the art was not then in its infancy. Whether Italy or Germany has the pre-eminence in progressing it, is not clear, but Mr. Singer favours the latter opinion. An engraver on wood seems to have been an indispensable person in every printing office; for the books of our early printers, like those of their contemporaries on the Continent, are full of wood-cuts; and it was not until the latter part of the sixteenth century, that engravings on copper were used as embellishments for books in England.[q]

YEAR. The custom of reckoning years by those of Christ, was introduced into Italy in the sixth century, and into France and England in the seventh, or rather in the latter by Augustine. The custom of commencing the year in March came from Germany.[r]

YEOMEN. Our ancient yeomen, says Holinshed, were wealthy, and sent their sons to the Universities. They were not called *Master*, as Gentlemen were, or Sir, as Knights, but only John and Thomas, or Goodman, as Goodman Smith, &c.[s]

ZINC. The Encyclopedists say, that the *Latton* of the Classical Ancients was an alloy of copper and *zinc*; but Beckman affirms, that *zinc* was *not* known to the Ancients.[t]

[q] Singer on Playing Cards, 73, 77, 80, 101, 108, 171, 224. [r] Enc. [s] Holinshed, i. 275, 276, ed. 4to. [t] Enc. Beckm. iii. 61.



Fac Simile, from a page of Greek MS. [See BOOKS, p. 270.] *found at Herculaneum.*

London: J. B. Nichols and Son, Printers, 25, Parliament Street.

Lecture Memos - Anglo Saxon

Sectional Index page — Small ornament
Index heading
Foreword — Small heading
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~~2 Tailpieces~~
~~Materia Medica~~
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Trade Mark page

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I CAN ONLY move ABOUT in a Wheel Chair & can FORWARD YOU UNIMPEACHABLE REFERENCES, as to THE TRUTH of what I state, my affliction being Unfortunately too True.

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